

Handbook of Pottery and Porcelain Marks

by W. B. Honey

*

EUROPEAN CERAMIC ART
THE CERAMIC ART OF CHINA

DRESDEN CHINA

OLD ENGLISH PORCELAIN

THE ART OF THE POTTER

GERMAN PORCELAIN

COREAN POTTERY

WEDGWOOD WARE

FRENCH PORCELAIN OF THE EIGHTEENTH CENTURY

*

MANY OCCASIONS

GARDENING HERESIES AND DEVOTIONS

SCIENCE AND THE CREATIVE ARTS

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HANDBOOK OF POTTERY AND PORCELAIN MARKS

compiled by
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in collaboration with
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*Lately Keeper of the Department of Ceramics
Victoria and Albert Museum London*



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FABER AND FABER
24 Russell Square
London

*First published in mcmvi
by Faber and Faber Limited
24 Russell Square London W.C. 1
Printed in Great Britain by
R. MacLehose and Company Limited
The University Press Glasgow
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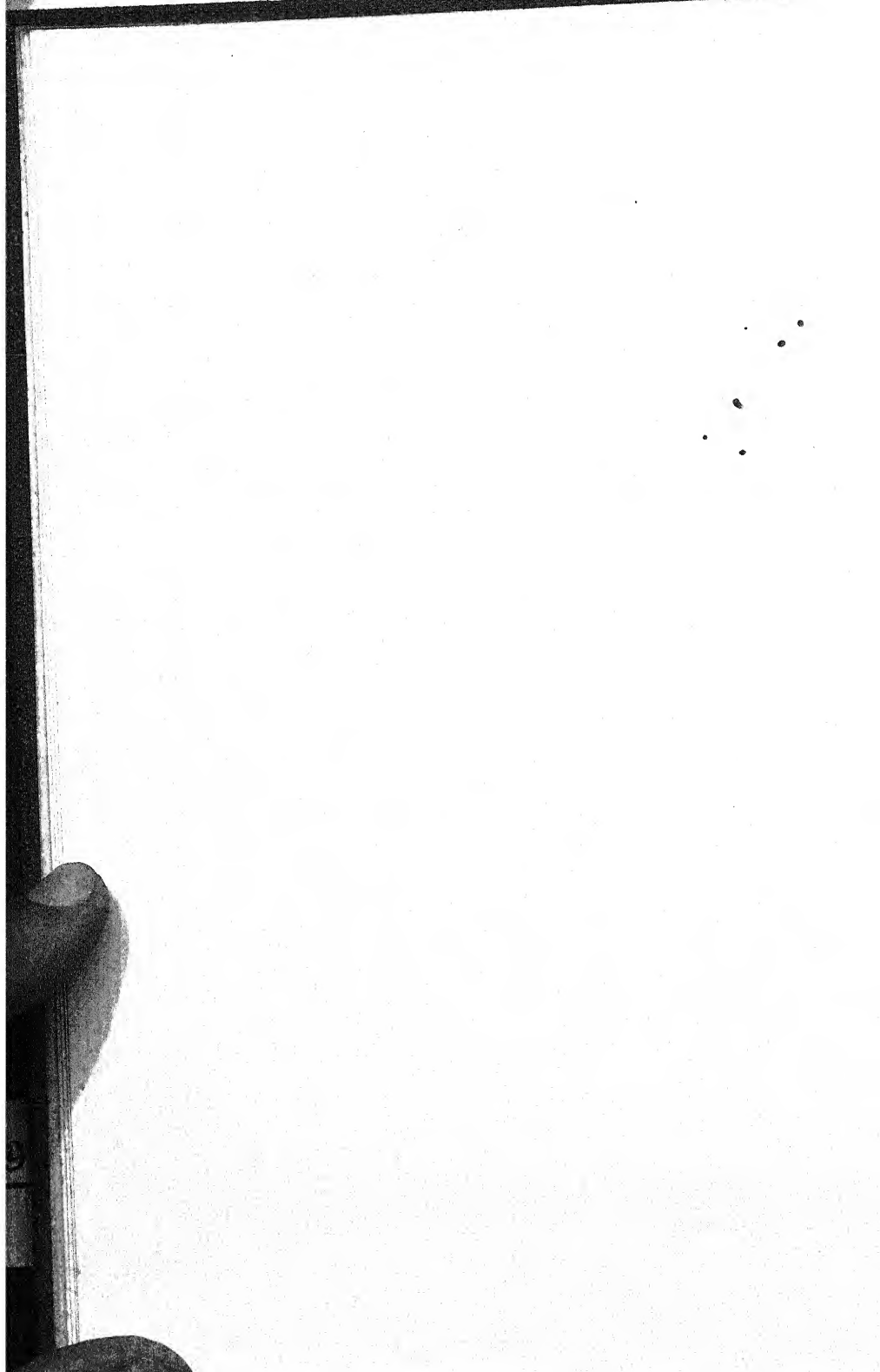
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Acknowledgements

Grateful acknowledgement is made here to the officers and colleagues of the authors at the Victoria and Albert Museum for their helpful suggestions and advice, especially to Mr A. E. Lane, Keeper of the Department of Ceramics, for his latest findings concerning marks and factories of Italian porcelain.

We are also indebted to the Service Bureau of the Pottery and Glass Gazette, William Adams & Sons (Potters), Ltd., Minton, Ltd., Josiah Wedgwood & Sons, Ltd., Doulton & Co, Ltd., and the many contemporary firms and individual potters who have so willingly given information concerning their marks.

Thanks are also recorded to Mr Williamson, lately Director of the Derby Museum & Art Gallery, and to Mr N. W. Rathbone of John Maddock & Sons, Ltd.



Contents

PREFACE: SCOPE OF THE BOOK

page 11

HISTORICAL NOTE ON THE USE OF MARKS ON POTTERY

| | |
|----------------------------------|----|
| 1. Factory-marks | 15 |
| 2. Painters' and workmen's marks | 18 |
| 3. Ownership marks | 19 |
| 4. Methods of writing marks | 20 |
| NOTE ON ARRANGEMENT | 23 |

MARKS

I. EUROPE

| | |
|---|-----|
| AUSTRIA | 25 |
| BELGIUM | 31 |
| CZECHO-SLOVAKIA | 37 |
| DENMARK | 47 |
| ESTHONIA | 53 |
| FRANCE | 57 |
| Appendix Sèvres painters' marks | 121 |
| GERMANY | 137 |
| GREAT BRITAIN AND IRELAND | 219 |
| Appendix A Patent-Office registration mark | 287 |
| Appendix B Wedgwood date-letters | 289 |
| Appendix C Minton date-signs | 291 |
| Appendix D Staffordshire potters' initials used as decorative marks series (list compiled by Alfred Meigh) | 293 |
| HOLLAND | 307 |
| HUNGARY | 325 |
| ITALY | 331 |
| LUXEMBURG | 379 |
| NORWAY | 383 |
| POLAND | 387 |
| PORTUGAL | 391 |
| RUSSIA | 395 |
| SPAIN | 403 |
| SWEDEN | 411 |
| SWITZERLAND | 419 |

From Mrs. J. L. D. Book Co., New York, N. Y. - 1917

CONTENTS

| | |
|---|-----------------|
| II. CHINA AND JAPAN | <i>page</i> 425 |
| Chinese reign-marks | 431 |
| Chinese cyclical dates | 435 |
| Japanese potters' names and place-names some- | |
| times used as marks | 443 |
| INDEX | 449 |

Preface

SCOPE OF THE BOOK

IT is usual for the compiler of a mark-book to claim for his work a larger number of examples than his predecessors had assembled. Yet such comprehensiveness is not necessarily a merit, especially if (as is usually the case) the number of marks is swelled by the inclusion of many unexplained workmen's and painters' inscriptions which were never intended as factory-marks in the strict sense. Such comprehensiveness defeats the true purpose of a mark-book, which is to help the collector by means of avowed or recognised factory-marks to identify the place of manufacture of a piece and if possible to determine its date. He can only be confused by the presence of great numbers of single letters which might have been used anywhere and were in many cases added only for the information of the management. They are seldom factory-marks, and are in fact usually a hindrance rather than a help in identification. Therefore the marks recorded here are restricted to true factory-marks and those others which by their frequent occurrence or in other ways are of actual use in identifying the place of manufacture of a piece.

But the scope of this book has been on the other hand extended beyond the usual by the inclusion of many 19th and 20th-century marks not hitherto recorded. The general use of factory-marks in the last century increased their number to a point making it impracticable to include them all. Nor would it be desirable to record all the names of all the partners of all the firms, many of whom never made wares worth remembering or collecting. The modern English marks here given, however, include those of all the more important factories, while the inclusion of a large part of Mr Alfred Meigh's list of Staffordshire potters' initials used as marks makes the record more nearly complete. Yet it should be pointed out that Mr Meigh's still-unpublished list of all the Staffordshire potters records the names of more than five thousand firms.

Of modern Continental marks, only a selection is given of those most often met with in England; a complete list would be unnecessary and confusing, adding mere bulk to a handbook in which compendiousness must be counted as a virtue.

Factory-marks in the Western sense are practically unknown on Oriental (Chinese, Japanese, Indo-Chinese, and Near Eastern) wares, while those purporting to record the period of manufacture are so liable to be 'commemorative', or even deliberately fraudulent, as to be a fre-

PREFACE

quent cause of dispute among students and worse than useless to the inexperienced. Thus marks of the Ming (Chinese) Emperors, Hsüan Tê, Ch'eng Hua and Chia Ching are commonly found on wares of the reign of the Ch'ing Emperor K'ang Hsi, while the reign name of K'ang Hsi himself, rare on the abundant porcelain of his period, is chiefly found on 19th and 20th-century wares. Only Ming and Ch'ing reign-names are accordingly given here, for reference. It must be insisted that the wares bearing these are so often imitations as to make them useless for purposes of identification unless interpreted critically with knowledge of the period and factory styles. This applies also to the cyclical dates sometimes found, while the 'marks' of commendation and 'good augury' and the 'hall-marks', though common on 18th-century wares, are so often of disputed date and origin as hardly to justify their inclusion here. With Japanese wares the task is still more difficult. A piece of pottery may be referred to by its place of manufacture or the province in which the place is situated, or by the family name of the potter or by his art-name or 'studio name' (which may have been changed several times) or by the name of a Tea-master who ordered it, or by the princely patron under whose protection it was made. Any of these names may be inscribed on the piece honestly or fraudulently. Japanese marks are thus utterly untrustworthy, and only a few potteries and place-names often found are accordingly given here.

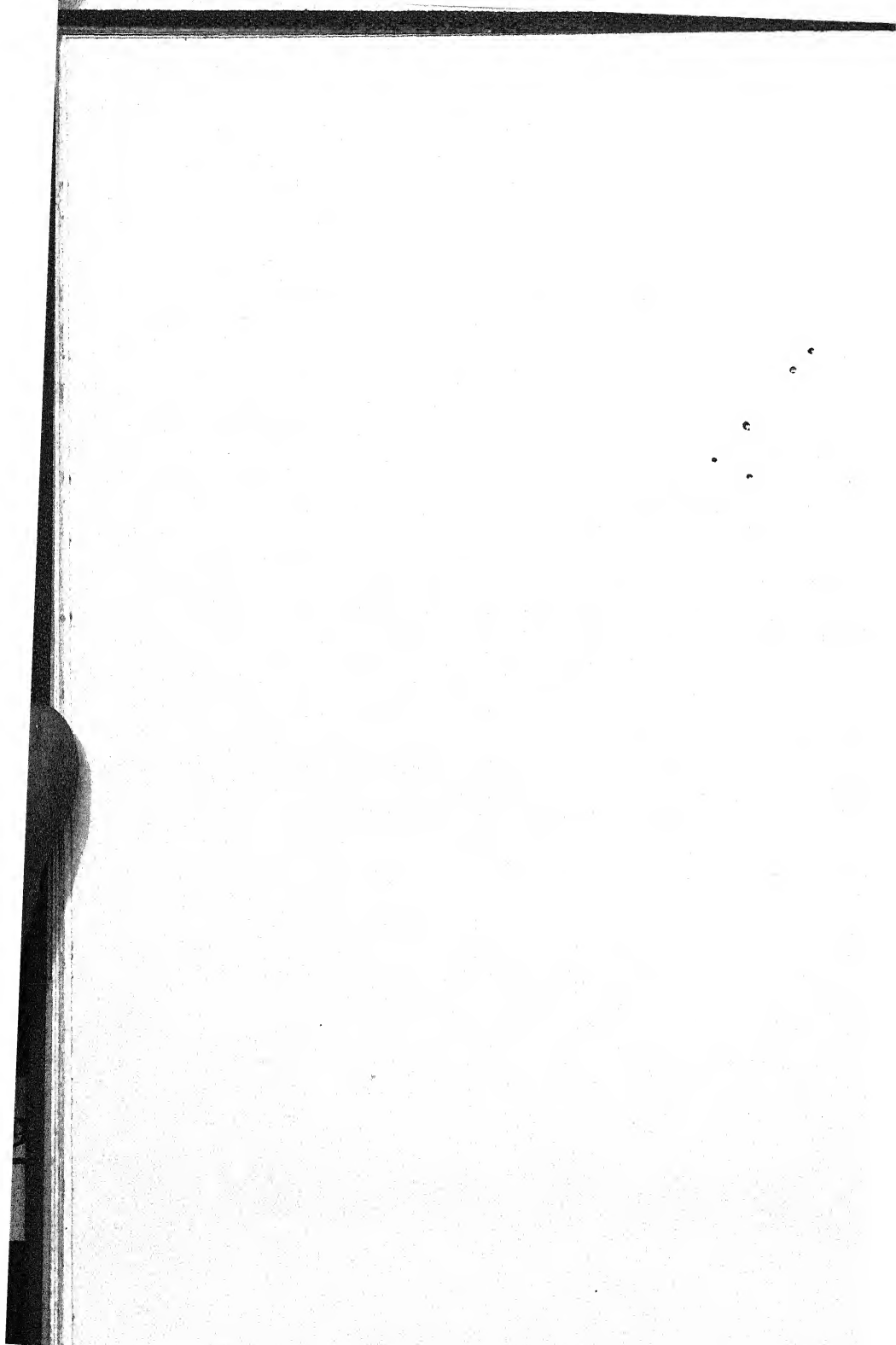
Without knowledge of the actual wares, marks European and Oriental alike are at all times liable to prove deceptive and must be interpreted with caution. It is especially important to have regard to the type of ware bearing a mark as well as its proper date. Thus an anchor on soft-paste porcelain may be a mark of Chelsea; on the greyish hybrid Italian porcelain it is a Venice mark; on French soft-paste it is a mark of Sceaux; on English 19th-century bone-china it was used by the firm of Davenport of Longport; in purple, it was used on faïence made about 1800 at Cologne or Poppelsdorf; while on modern German hard-paste in the style of 18th-century Meissen and Chelsea, it was avowedly used by Ernst Bohne at Rudolstadt from 1854 onwards.

To help the enquirer in this matter, for every mark an approximate date is given and a word of description on the kind of ware on which each is likely to be found. But unlike most other mark-books, old and new, the present work does not as a rule stray from its proper field to give general information about pottery. A note on the history of its pottery is given for each country covered; but for the accounts of the evolution of technique and design in pottery and the work of particular factories, the reader is referred to the various monographs and dictionaries. We are

PREFACE

concerned here only with the recording and interpretation of marks. These will always hold a fascination for the collector in spite of all demonstrations of their untrustworthiness; the tempting short cut to certainty which they offer appeals to a gambling instinct in most of us and to a universal love of cryptograms. Finally (and this is their principal value) they often supply a clinching argument in support of an attribution already conjecturally based on the more trustworthy ground of style.

W. B. H.



Historical Note on the Use of Marks on Pottery and Porcelain

1. FACTORY-MARKS. The practice of inscribing a seal of origin on pottery is a very old one. The impressed names or 'seals' of makers on the Roman red ware ('Samian Ware'), called on that account *terra sigillata*, and the signatures of painters on Greek pottery are outstanding instances dating from Classical times. In the Middle Ages in Europe 'fine' pottery was virtually unknown and the practice lapsed. On the Near Eastern wares of the same period, however, dedicatory inscriptions are sometimes found on pottery, but are by no means common; they are normally round the rim or elsewhere on the 'show-side' of the vessel.

The modern practice of inscribing a name or symbol of origin on the base was undoubtedly suggested by the marks on Chinese porcelain. As is well-known these are for the most part not potters' marks but the reign-names of Emperors, words or phrases of commendation, and symbols of good omen. This was not understood in the 15th and 16th Centuries when the Chinese wares began to become familiar in the West and Nearer East. The marks were evidently taken to be potters' marks, for we find Islamic blue-and-white pottery in Chinese style, probably of 15th Century date, from Fostat in Egypt, bearing such signatures as 'El Shami' ('the Syrian'), while the 'Medici Porcelain' of the late 16th Century (commonly decorated '*alla porcellana*') as a rule bears a fully developed factory-mark, the earliest of its kind, in the form of a sketch of the Cathedral-dome of Florence. This was perhaps suggested by the marks on the Near-Eastern earthenware just referred to, which the 'Medici porcelain' so often resembles.

No regular marks however appear on the Hispano-Moresque ware or on Italian 15th and 16th Century maiolica, and the cryptic signs and initials found on them are a perpetual source of confusion and bewilderment to the collector. The occasional inscriptions (such as '*fata i Siena da m^e Benedetto*' '*M^o Giorgio*' or '*1508 a di 12 de Setēb. facta fu Castel Durat Zouan Maria Vro*') are in many cases potters' marks, since '*maestro*' ('*M^o*' for 'master') and '*vasaro*' ('*vro*' for 'potter') are included in them, but often this is not at all certain, and there is always the possibility of confusion with ownership marks, such as appear also in the field of decoration (the '*B^o*' on a class of Faenza drug-pots is an example of these, probably the mark of a monastic pharmacy). Further, '*in botega di . . .*' does not necessarily imply a work by the hand of the

HISTORICAL NOTE

person named. Undoubted painters' signatures, also on the bases or backs of the pieces, are however occasionally found, but these often leave the factory uncertain. The painter Melozzo de Forli was born at that place and retained the name when working elsewhere, while '*Iacomo da Pesaro in Venetia*' and '*Giovanni Batista da In Verona*' are recorded on maiolica, so that '*da . . .*' may not indicate the place of making a specimen so marked, though '*Nicola da Urbino*' and '*Giorgio da Ugubio*', both of them believed to have been born elsewhere, are instances to the contrary. A further doubt arises from the probability that '*in Siena*', etc., like '*in Verona*', indicate that the master was working exceptionally away from his normal place of abode. Signatures on pottery, in fact, generally indicate work that is exceptional in some way, and are thus likely to be misleading.

On 17th Century maiolica, the shield of Savona, the lighthouse of Genoa, and the rest are virtually factory-marks in the modern sense, though never apparently the declared marks of particular makers; the Delft practice was perhaps in view here. In fact the random signs that appear on faïence of the 17th Century were in no sense authorised or the exclusive property of the users, though sometimes having (as on Delft ware), the character of factory-marks. But that these were freely imitated is clear from the attempts made at Delft to register the marks on the 'red teapots' in 1680, and the regulations as to marking imposed on the faïence-makers later, in 1764.

It was not until the declared adoption on Meissen porcelain of the 'K.P.M.' in 1723 and eventually in 1724 of the crossed swords (from the arms of Saxony) that marks began to be used at all regularly in Europe. The placing of the mark under its foot and the use of blue are clear indications that the Chinese model was being followed. The Meissen practice was then adopted at other German and indeed most porcelain factories of repute. Heraldic charges were usually adapted for the purpose. The faïence-factories followed (Bayreuth was one of the earliest), though by no means universally. A rare instance of marks systematically added on faïence is that of Marieberg and Rörstrand (Stockholm), where day, month and year, a painter's mark and sometimes a sign indicating price were included in addition to the factory-mark and the manager's initial. These take a characteristic three- or four-storeyed form and were copied by others in the Baltic region. Eventually the practice of marking received the sanction of the law. From 1766 in France the porcelain-makers were required to place upon their wares a mark previously registered with the police authorities, while two years earlier (when their industry was already in rapid decline) the

HISTORICAL NOTE

Delft faience-makers had agreed to place registered marks upon their wares.

The normal system of marking was extended at Sèvres, Vienna and Frankenthal, where blue-painted or impressed date-letters and numerals were added, and eventually in the 19th Century at the first-named two factories and at Berlin it became the practice to use one mark (generally in underglaze colour) at the time of making and another in red or other enamel colour, when the piece was decorated; dates were often included in both these marks. A further development of the regular marking-system to be noted is the cancellation of the mark as a disclaimer, when outmoded pieces were sold undecorated or spoilt pieces (*Ausschuss*) were disposed of cheaply; instances will be found under Sèvres, Meissen, Vienna and Berlin. This was usually done by a cut on the engraver's wheel, and forgers have been known to remove this disclaimer mark by grinding it completely away, leaving a small cavity bare of glaze.

But the practice throughout the 18th Century was never regularised, and except for a brief late period in the countries just mentioned there was no compulsory marking of wares. The factories of repute, proud of their productions, added a recognised mark (and even used it as part of the decoration, as at Nymphenburg); their imitators left their wares unmarked or employed a mark likely to be mistaken for a more famous one. Weesp and Tournay both adopted a version of the Meissen crossed swords; the torches of La Courtille, the hooks of Rauenstein, the hay-forks of Rudolstadt, the 'L's' of Limbach, and the 'W' of Wallendorf, were all drawn in such a way as to resemble the Meissen mark. Many other imitations could be cited, apart from modern forgeries; in 18th Century England the crossed swords were openly copied on Bow, Lowestoft, Derby and Worcester, and it is believed that the marks on the earlier Delft ware (which are often of uncertain significance) were used by different factories imitating one another.

It should be obvious from what has been said that marks by themselves are untrustworthy evidence of origin on pottery of the whole period here in question, being seldom compulsory (unlike those placed upon precious metals) and at no time efficiently protected against imitation. The initials and numerals which are commonly found alone are ambiguous and often misleading, not strictly factory-marks at all, and of little use for purposes of identification. Moreover, on porcelain and muffle-decorated faience they may be fraudulently added to a piece long after its making.

It should be further added here that dates cannot always be taken at their face-value, being sometimes commemorative (as of birthdays, etc.)

HISTORICAL NOTE

and instances are known of their being copied from much earlier engravings, used for the designs.

2. PAINTERS' AND WORKMEN'S MARKS. Apart from factory-marks and the full signatures of potters and painters (which are naturally much more likely to occur on *Hausmalerei* or on spare-time or special work done outside the factory), it was in the 17th and 18th Centuries a common custom for workmen to add, solely for the information of the management of the pottery, a numeral or initial letter or some other identifying sign on their work; throwers and 'repairers' or assemblers used a scratched mark, painters and gilders one in colour or gold. Where surviving factory-records are so complete as to include the registers of these marks, it is possible with their aid to identify the workmen, but this is altogether exceptional. A statement of the numerals in use at a particular date (as at Derby) is likely to be misleading, since they would be variously assigned at different times; and the pattern numbers commonly found are distinguishable from these only by the high numbers to which they naturally run. It is obvious that a gilt letter or number is more likely to be a gilder's mark than a painter's and the inferences sometimes drawn as to Meissen painters from the gilt letters and numerals frequently found are on this account open to question. The signs used by the Sèvres painters are of a different order and are comparatively well authenticated; and in some other instances (such as Rörstrand and Marieberg) where initials were used and lists of painters and their dates are available it is possible to identify some of the artists with fair certainty.

Marks scratched or impressed in the paste may also refer to its composition and have been added for the guidance of manager and workmen, especially the kiln-master. The scratched cross on a class of Bristol (or Worcester) porcelain, and some of the numerals found in association with the mark of Joseph Adam Hannong of Strasburg are instances; others used at Berlin and Nymphenburg are believed to indicate the part of the kiln in which the object was to be placed. The 'T B O' on Wedgwood ware (formerly thought to refer to a modeller named Tebo) is now known to mean 'Top of Biscuit Oven'. But the cryptic signs presumed to be of this order are naturally hard to distinguish from those of the throwers and 'repairers'. Identification of these last is an exceedingly hazardous affair, and actually of little importance. But it should be noted that on occasions the modeller added his initials or signed his name; instances will be found under Sèvres (le Riche), Nymphenburg (Bustelli) probably indicating that the specimen was approved. The full signature of the modeller himself is rarely found, but that of Melchior

HISTORICAL NOTE

on a Höchst figure should be noted here. It is unlikely that a modeller's initial or name would ever be added in enamel-colour as has sometimes been claimed.

Incised or impressed numerals may be *mould numbers* as on late Meissen and Derby porcelain.

3. OWNERSHIP MARKS on maiolica have already been mentioned; dedicatory inscriptions including the names of persons and places are also common on faïence and porcelain and liable to be mistaken for evidence of origin.

Destination marks are sometimes easily recognisable (as in the case of the 'Château marks' on late Sèvres porcelain of the *Restauration* period), but others (such as the 'Villers Cotteret' of Chantilly, the 'Pridvornia Kōntora', an inventory mark of the St. Petersburg palaces, like the 'K.H.C.' for 'Königliche Hof-Conditorei' or Court Pantry, found on Meissen porcelain, and the 'Anet' of Sceaux) are liable to be mistaken for factory-marks. Such marks, again, especially in the 19th Century, were similar to the *pattern-names* which in some English instances were actually borrowed from them.

A quite exceptional series of ownership 'marks' is found on the wares, chiefly Oriental and Meissen porcelain, from the Johanneum at Dresden, some of which were sold in 1919 and 1920. These consist of an initial (for the class of ware, 'W' for Meissen, a cross for 'Japanese', and so on) and an inventory number, and were engraved on the wheel on the base of the piece and coloured black. They are of course easy to imitate for the purpose of fraud and appear on Chinese porcelain from Near Eastern collections, in some cases dating from the 16th Century.

Ownership marks similar to the *Hausmarken* (usually monograms) of the German merchants of the 16th and 17th Centuries are occasionally found on faïence (e.g. that of Hamburg), and Jan Emens' mark on Raeren stoneware is of the same character. Others are found on Kreussen stoneware.

In the late 18th and 19th Centuries, dealers' marks ('Jan Derks Delft', 'Mist, London', 'Mortlock's Cadogan', etc.) appear on wares made or decorated to their order.

The belief that certain marks, such as the 'A.R.' on Meissen and the wheel with Electoral Hat on Höchst written in underglaze blue, indicate pieces originally intended for the use or gift of the Court may be well-founded, but they cannot be marks of quality, since this could not be proved until after the final firing, that is to say, at a stage much later than that at which these marks were added.

HISTORICAL NOTE

4. Marks may be written on pottery in any of the following ways :

(A). BY INCISING (SCRATCHING) IN THE SOFT UNFIRED CLAY. This is one of the oldest methods, and when covered with glaze such marks may be accepted as genuine. When in the bare paste, they should be scrutinised carefully, since it is possible to cut or etch them after the making of a piece. When scratched in the soft clay the lines usually show a 'burr' or raised edge.

(B). BY IMPRESSING IN THE UNFIRED PASTE A STAMP OR STAMPS. It is sometimes claimed that the modern use of these marks begins with the commercialising Wedgwood, but at Nymphenburg from 1754, and at Strasburg or Frankenthal about 1753 to 1755, impressed signs were introduced as factory-marks long before Wedgwood's practice is known to have started. The ancient Roman seals (which provide an early instance) were apparently made by impressing separate letters, but the usual modern impressed marks are rows of letters resembling printers' type stamped at a single operation. Impressed devices, such as the curious Striegau mark and those on the Delft red-wares, and the castles and crosses, etc., on a class of Paterna ware, are all marks of this order, which cannot well be fraudulently added after the making of the ware.

(C). BY PAINTING OR TRANSFER-PRINTING UNDER THE GLAZE, in blue only before about 1850, when underglaze chrome-green also began to be used for the purpose (as at Sèvres and Minton's). It is said that a method has recently been discovered by which marks in blue may be fraudulently added to porcelain in such a way as to appear to be under the glaze; but marks so written must be exceedingly rare. On the fusible glaze of Capo-di-Monte and Buen Retiro, and on Vincennes and Sèvres, the overglaze enamel colours used commonly sink so deeply as to appear to be under the glaze.

(D). BY PAINTING, TRANSFER-PRINTING OR STENCILLING OVER THE GLAZE. Such marks may always be added to a specimen, for purposes of fraud or otherwise, at any time after its making. A colour used in the decoration was commonly used for these marks, except when (as at Sèvres and Derby) workmen were specially employed to write the marks on the wares. Transfer-printed marks are commonly in black on printed wares, and were frequently in England in the early 19th Century made by 'thumb-printing'—the impression from the engraved plate being taken and applied with the thumb or some part of the hand of a workman. Bloor-period Derby, Swansea porcelain and Liverpool pottery are examples. Stencilled marks are common on late 18th and early 19th Century French porcelain, such as that of Lille and several of the Paris factories.

HISTORICAL NOTE

An exceptional type of overglaze mark is painted in pale reddish or brownish lustre-colour. These in the form of letters or numerals were added to outmoded early Meissen decorated at Augsburg with gilt pseudo-Chinese figure-subjects and borders, and also to pieces repaired by Bristol and other china-menders who added their names ('Coombes', 'Daniel', etc.) to the pieces passed through their hands for repair with glassy frit. The marks in both cases were apparently produced by lightly firing marking-ink or gall-solution; their purpose on the Meissen porcelain has not been satisfactorily explained, though it is thought that they were added for purposes of sorting and grading, or even for pricing.



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Note on Arrangement

THE marks are here arranged by countries alphabetically, subdivided into towns also in alphabetical order. This has been the customary arrangement and is on the whole the most convenient; the marks of each factory may be kept together in this way, and the difficulty offered in a single alphabetical series, by marks not easily decipherable, and by monograms which can be read in more than one way, can be avoided. That alternative has, however, some advantages which are here secured by a provision of an index of letters, monograms and heraldic or other devices. (It should be mentioned that a very full table of marks down to about 1815, classified alphabetically or by devices and the like, is included in *European Ceramic Art: Vol. II Dictionary*, by W. B. Honey.) An index of place-names and personal-names is also provided here. The marks are given here for the most part in facsimile, the chief exception being those numerous modern marks consisting of the names or initials of the maker, or of the place of manufacture, which are reproduced by using printers' type, as has so often been done in the marks themselves on the actual wares.

To each mark is appended the place-name of the factory and the name of the principal proprietor where that explains the mark, the date or approximate period, and a word or so of description of the type of ware on which the mark is generally found.



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Austria

AMONG the many places in Austria, Salzburg seems to have been the centre of *Hafner*-ware or pottery stove-making during the 16th and 17th Centuries, their wares all related to those of Germany, sometimes being coloured with tin-enamels. Wels, Enns, and Steyr were from the 16th Century also engaged in this type of potting.

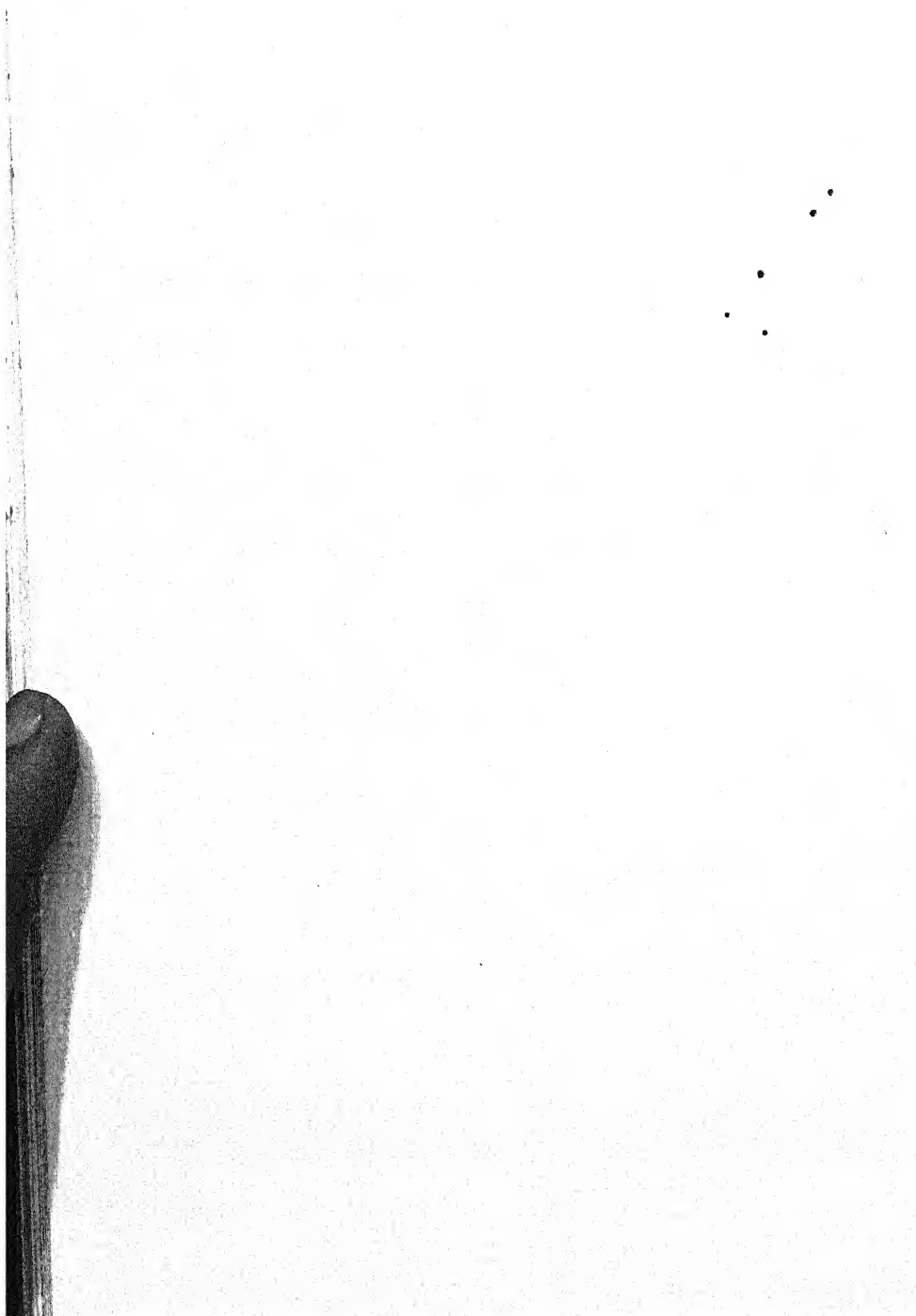
The *fajence* of the former Austrian Empire consists for the greater part of peasant-pottery of admirably vigorous design. Its ascriptions to localities is often difficult. Peasant *maiolica* in bright colours was being made at Salzburg and Wels during the late 17th Century.

The only porcelain factory in Austria of any importance in the 18th Century was that of Vienna which was established in 1719. During its first period (1719–44) the productions of Vienna include some of the most beautiful examples of the Baroque style in porcelain, while the figures and groups of its second period (1744–84) and the highly wrought table-wares made under Sorgenthal (1784–1805) are also of great importance.

From 1716 onwards the Viennese court-official, Claudius Innocentius Du Paquier, had experimented in porcelain making, but it was not until 1719 that he succeeded, aided by two workmen from Meissen—Hunger and Stolz—who apparently communicated to him the processes, for despite their departing in 1720 Du Paquier continued to make porcelain with great distinction on his own account until 1744, when through financial difficulties he was forced to sell to the Austrian state. Under the State after various successive directors and a marked decline there was another financial crisis, largely due to extravagance in experiments towards the imitations of Sèvres, and the concern was once again offered for sale. It remained unsold but Konrad von Sorgenthal came forward and undertook its direction, finally bringing it into prosperity and making a famous type of porcelain, decorated with great refinement in the Neo-Classical taste.

Following the death of Sorgenthal in 1805 the factory began a decline which continued until its final closing in 1864.

(See map on page 140)



Schwaz

Austria

Vienna

SCHWAZ (Tirol)

J. A. Husel
1883-



VIENNA

Claudius Innocentius Du Paquier
1719-1864
hard-paste porcelain

Du Paquier period (1719-1744)
mark on Chinese style c. 1720-30



in blue

State period before Sorgenthal
(1744-1784)

1744-1749



in red or other overglaze
colours

1744-1749



impressed

usual form of shield



impressed



impressed



incised

1750-1780
(probably on wares for Court use)



in blue

1749-1780
examples of shield-mark



in blue



in blue



in blue

Sorgenthal period and later
(1784-1864)

1820-1827



in blue

1827-c. 1850



impressed

c. 1850-1864



in blue

cancelled marks on wares sold in
the white ('*Ausschuss*')in blue cancelled by cuts on
the wheel

in blue; the 'A' in red or green

in addition to the factory-marks
given above there occur two or
three numerals of the date from
1783 onwards, e.g. '88' for 1788,
'806' for 1806, etc.

Decorators:

Anreiter von Zirnfeld, J. K. W. *J: Carl Benedikt Anreiter vZ*
b. about 1702, d. 1747

Anreiter, Anton, d. 1801

Ant^{us} Anreiter
vZ: 1755

Helchs (or Helkis or Helchs) J.,
c. 1730-1747

J.H.

'Jacobus Helchs fecit'

Jünger, Christoph, c. 1768-

'Ch: v. Jünger'

Dörfl, Franz, 1880-
hand-paste porcelain (modern imi-
tation of old Vienna)



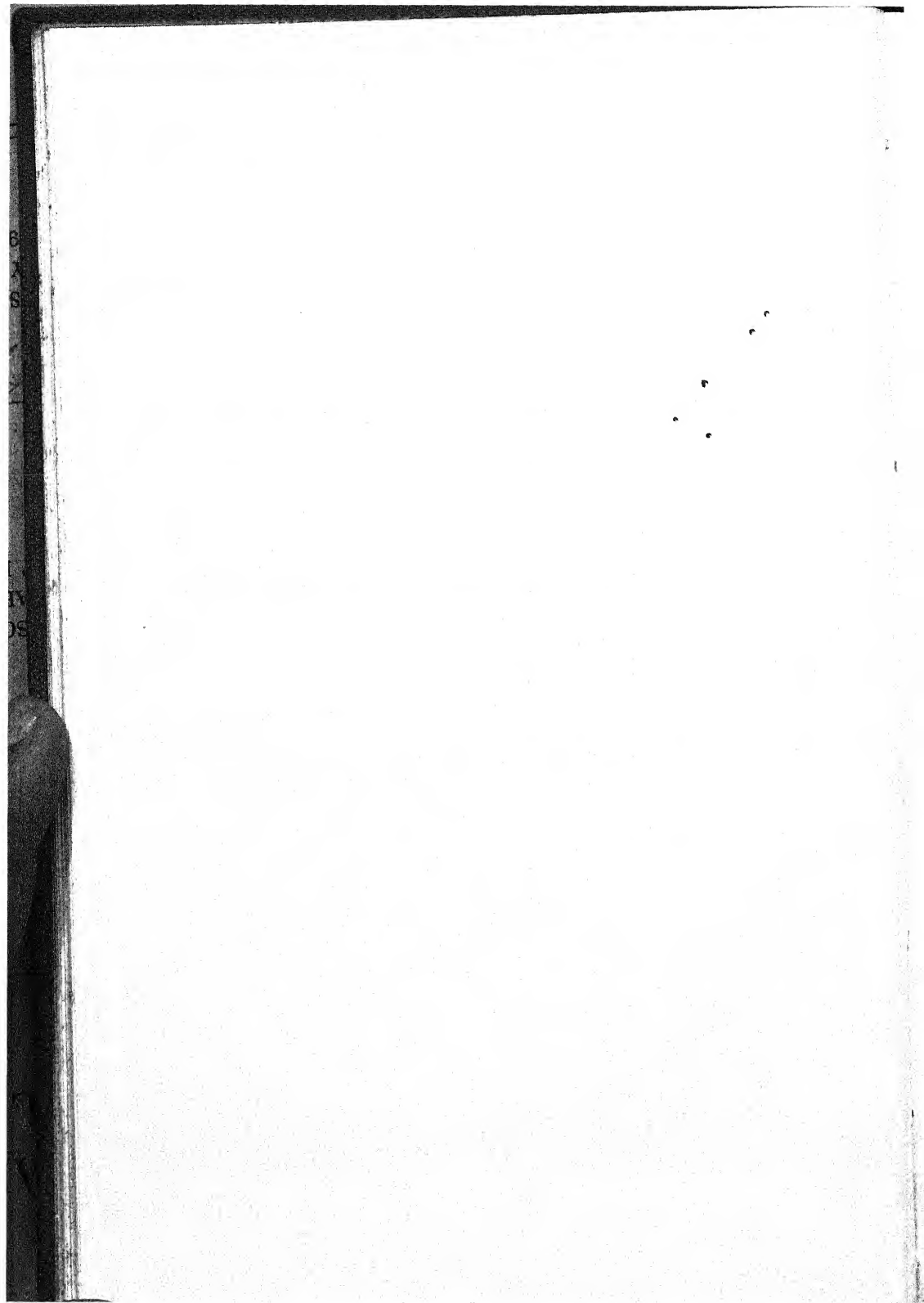
Vater, Josef, second half of 19th
Century
Hard-paste porcelain
(modern imitation of old Vienna)



WILHELMSBURG

Late 18th and early 19th Century
earthenware.

'WILHELMSBURG'
impressed



Belgium

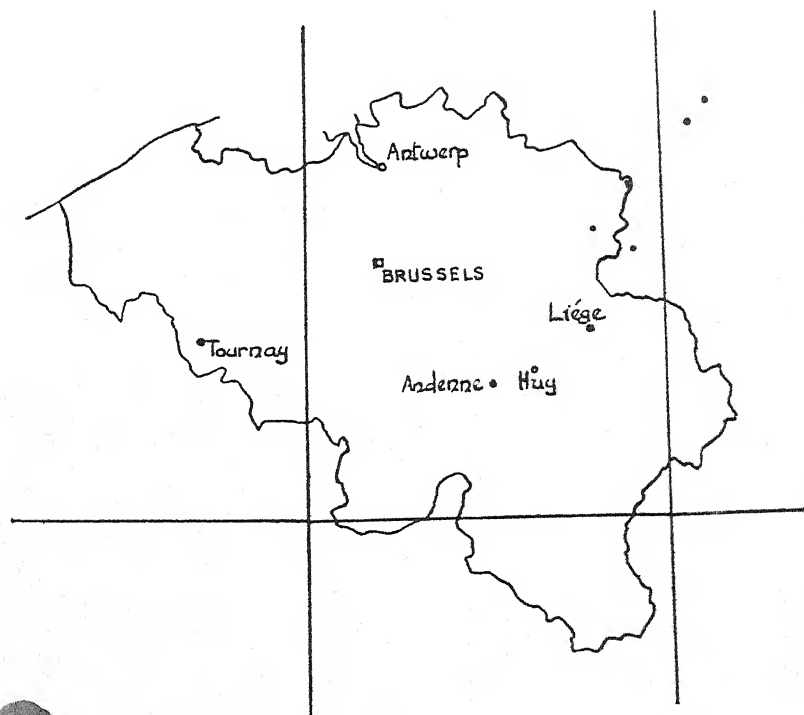
By the second decade of the 16th Century, and probably earlier, Italian potters and their pupils were at work in Antwerp making the tin-glazed pottery, painted in colours, to which the name 'Maiolica' should be applied in preference to 'Delftware'.

Antwerp remained the chief pottery centre until 1568, when the Spanish persecutions under Alva and the subsequent long war commenced.

Faïence was made at several factories in Brussels from the 17th Century, the most important being that of Mombaers started in 1705. Apart from its colour and the tureens in natural forms, the Brussels *faïence* was in general similar to the commoner Delft and Northern French wares. *Faïence* was also produced at Andenne, Liège and Tournay.

White and cream-coloured wares were made at several factories from the late 18th Century; among those worthy of note are Andenne, Brussels and Namur.

One of the most important 18th Century manufactures of soft-paste porcelain was founded in 1751 at Tournay. The porcelain was at first greyish, but from about 1755 onwards generally of fine quality, with a faintly yellowish tone. Much of the earlier decoration was quite frankly in imitation of Meissen and Sèvres, but the forms were in many instances original. The figures were seldom marked and there is sometimes doubt about their identification. In style they often show a strong resemblance to those of Chelsea, Derby and Mennecy. Much Tournay porcelain was sold 'in the white' for decoration at The Hague, and any soft-paste bearing the stork-mark of the latter factory in overglaze blue enamel is likely to be of Tournay manufacture. In recent years forgeries of old Tournay porcelain itself, very thin in body and marked with a large tower, have been made actually in Tournay.



ANDENNE

Wouters, Joseph
1783–
faïence

Lammens. B., c. 1794–1820
white and cream-coloured wares

BD LS & CE
impressed
'Grande Manufacture Andenne'
impressed in cartouche

late mark on transfer-printed wares

ANTWERP

16th and 17th Century
maiolica
probably mark of Boghaert, Jan
1552–1571

BRUSSELS

1705–1825
faïence
Mombaers, Corneille
Witsenburg, Thierry

'A Bruxelles'

'Brussel le 15 Novemb 1746
P Mombaers'

'Philippus Mompaers tot
Bruxelle 1769'

Schaerbeek, 1786–1790
hard-paste porcelain

red or underglaze blue

Etterbeek, c. 1787–1803
hard-paste porcelain

red or purple

Cretté, Louis, c. 1791–1803
(probably decorator only)

red, crimson, or brown enamel
'L. Cretté Bruxelles rue
d'Arenberg 1791'

HUY

1740-19th Century

faïence

L'Homme, Charles, early 19th
Century

C L e t P L

A Huy impressed

J : P B impressed

LIÈGE

1752-1811

faïence

Boussemaert, Joseph, c. 1770-

**TOURNAY**

1751-

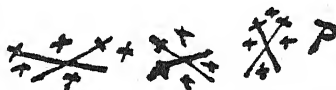
soft-paste porcelain

Peterinck, F. J., 1751-1796

early marks

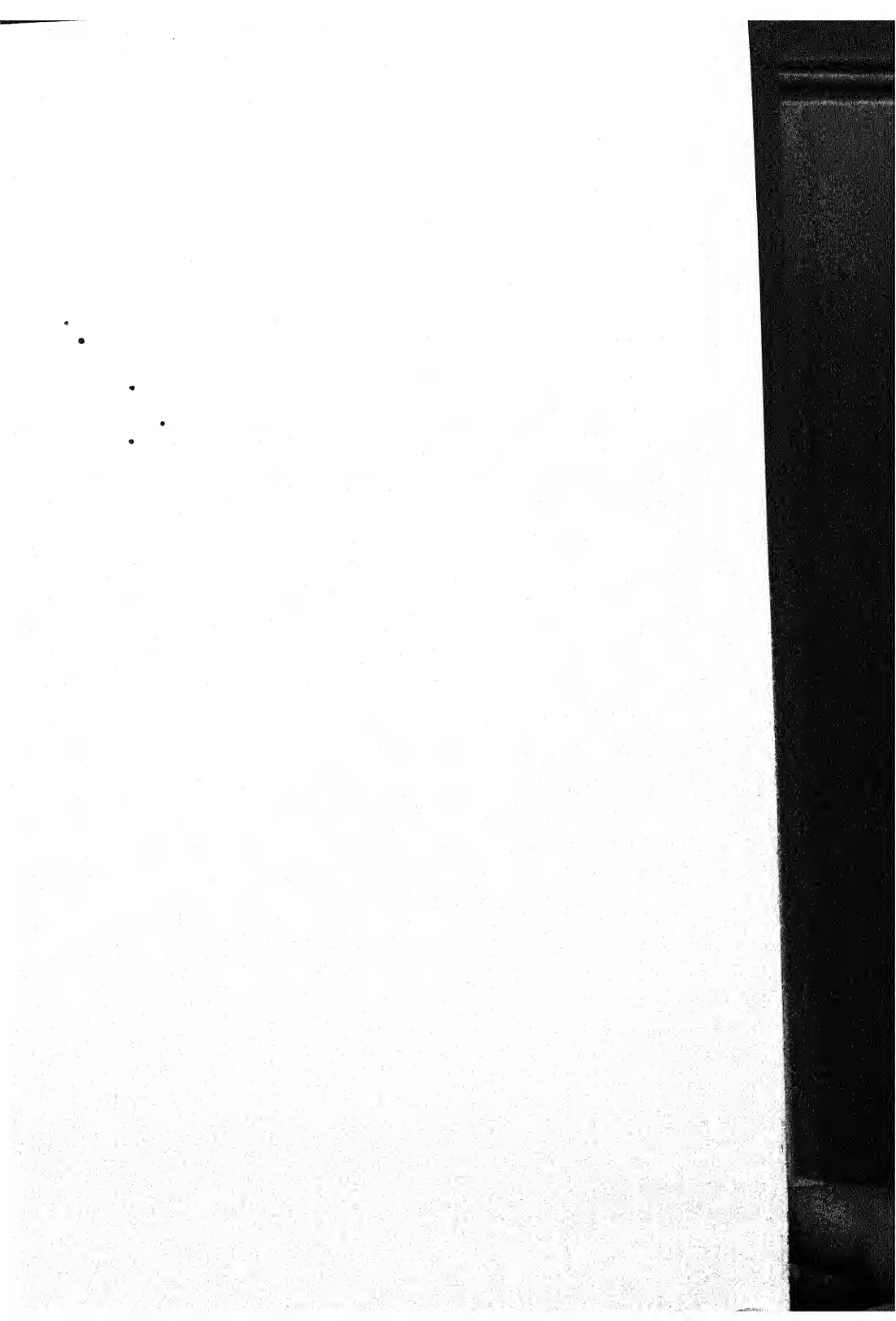
in blue, gold, crimson or
other colour

1756-1781

in blue, gold, crimson or
other colour

Boch frères, 1850







Czecho-Slovakia

LATE-MEDIEVAL wares are ascribed to Loschitz and Brunn in Moravia; the former was a class of stoneware sometimes with graphite-blackened surface, whilst the latter were pottery cups of distinctive form, sometimes decorated with masks on the upper part.

A distinct and important type of peasant *maiolica* known as 'Habaner' ware was made from the late 16th and 17th Centuries onwards. Some of the earlier specimens show a striking resemblance to late Italian *maiolica* and the 17th Century types resemble the contemporary wares of Winterthur in Switzerland, which perhaps had a parallel derivation.

In the early 19th Century considerable factories making cream-coloured earthenware and lead-glazed earthenware in the English style, were conducted at Prague and Kaschau. A number of small manufactories of porcelain sprang up at Schlaggenwald and elsewhere in Bohemia in the early part of the 19th Century.

(See map on page 140)

ALT-ROHLAU (Bohemia)

1813-1823

cream-coloured earthenware

H

Hasslacher, Benedict, 1813-1823

Ha
in a circleBH
in monogram impressed

Notwotny, August, 1823-

A:N:

BISTRITZ (or Bystrice, Moravia)

1790-1858

cream-coloured earthenware

Bistriz

Nepomuk Vengersky

N V
both impressed**BODENBACH** (Bohemia)

1829-

stonewares

Schiller & Gerbing

S & G

F. Gerbing

F.G

W. Schiller & Sons

WS & S



WEDGWOOD

DALLWITZ (Bohemia)

1804-

cream-coloured earthenware

D

DALWITZ

W. W. Lorenz, 1832-

WWL
DALWITZ

EICHWALD (Bohemia)

1871–

hard-paste-porcelain

Eichwald

**ELBOGEN (Bohemia)**

1815–

earthenware and hard-paste porcelain

Haidinger, Rudolf Eugen

Haidinger
impressed

Springer & Co.

GEISSHÜBEL (nr. Carlsbad, Bohemia)

1803–

earthenware and hard-paste porcelain

early mark, 1803–1828



Benedict Knaute, 1828–

B K
impressed

1846–

N.F.G.
impressed

c. 1850

GIESSHÜBEL

HOHENSTEIN (nr. Teplitz)1822–
earthenware

Carl Hufsky, 1822–1834

Vincent Hufsky, 1834–

hard-paste porcelain

Bloch, B.

KLOSTERLE1793–
porcelain and earthenware
1794–1803

1804–1830

1808–1830

1830–

PIRKENHAMMER (Bohemia)1807–
hard-paste porcelain

Fischer & Mieg

Fischer & Reichenbach, c. 1815–
1845

Christian Fischer, 1846–1853

mid-19th Century and modern
marks**HOHENSTEIN**

TEPLITZ

CH
impressed

VH

BB
impressedTK
impressedF & R
impressedCF
impressed

F. M.

**PRAGUE**

1795–
earthenware

1795–1810

P



1810–1862

Prager

Prag

Joseph Emanuel Hübel, 1810–1835

Hubel in Prag

Kriegel & Co., 1836–1862

K & C

Prag

all impressed

SCHLAGGENWALD (Bohemia)

c. 1793–1866
hard-paste porcelain
early 19th Century

S S

Lippert & Haas, 1832–1846



Haas & Czjzek

Haas & Czjzek
in
Schlaggenwald

TANNOWA (Bohemia)

c. 1813–1880
faïence and porcelain

T

Tannawa

Tannowa

TEINITZ (Bohemia)

1801-1866

earthenware

Count Wrtby, 1801-1839

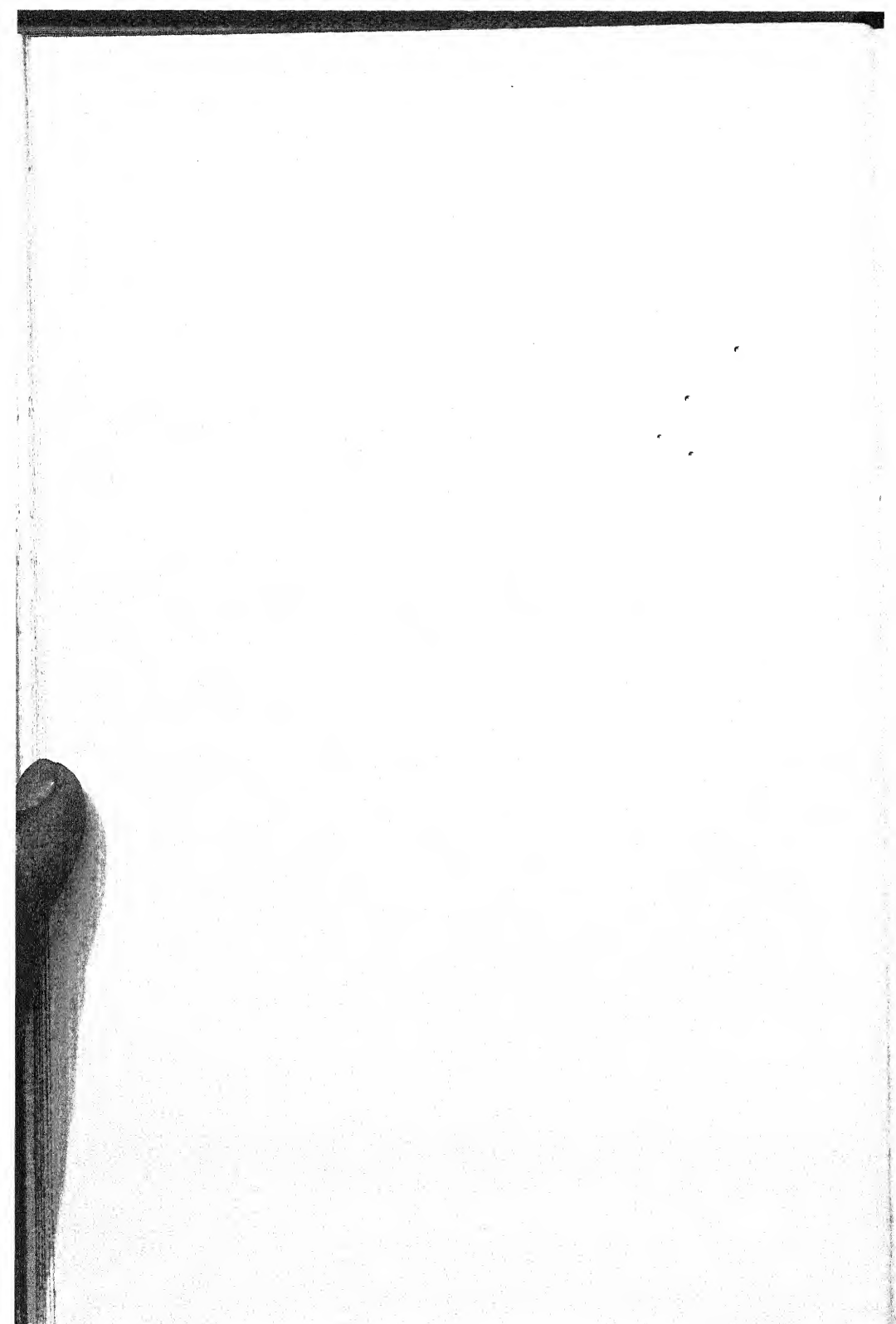


impressed

F. L. Welby, 1839-



impressed



Denmark

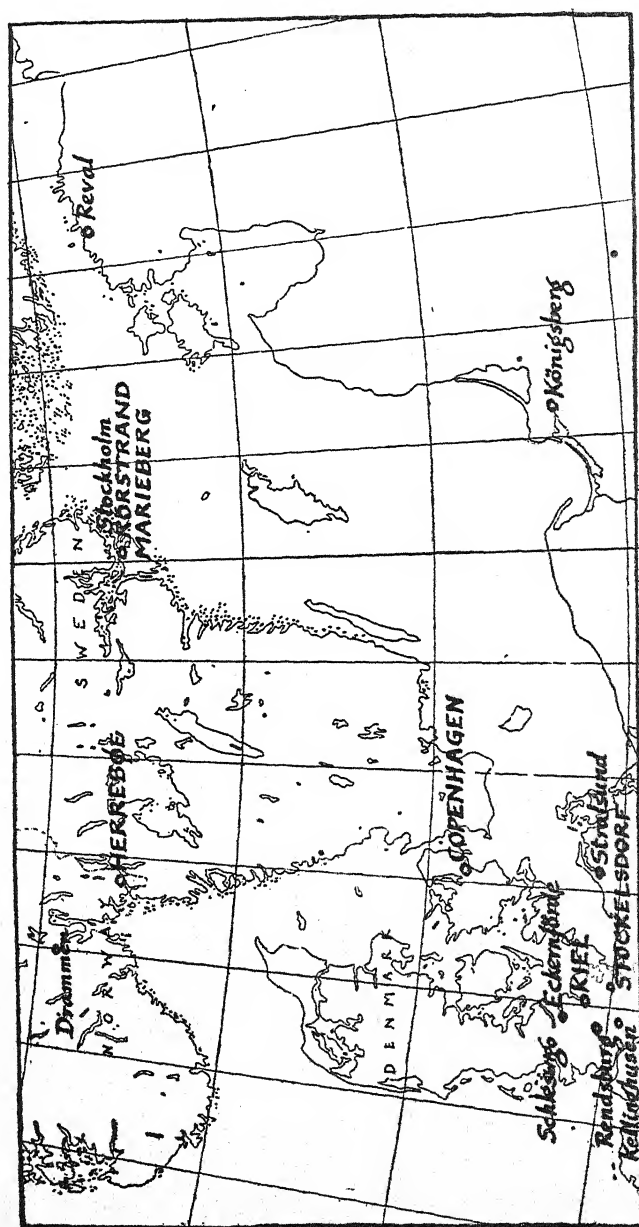
LATE-MEDIEVAL lead-glazed wares and later slipware show a kinship with the contemporary English pottery. The principal manufacture in Denmark of *faïence* was at Copenhagen where in 1722 the Store Kongensgade factory was founded; its best period was from 1727-49, when its wares were evidently derived from the blue-and-white of Nuremberg, with a strong Baroque element. The factory of Kastrup was started around the middle of the 18th Century and produced its best wares from 1755 to 1762 when its decoration was in the Strasburg Rococo style painted in muffle-colours. The factory at Kastrup together with those of Gudumlund and Bornholm Island produced cream-coloured wares in English style from the late-18th and early-19th Centuries.

The chief manufactories of porcelain were the short-lived undertaking of Louis Fournier making soft-paste (1759-65); and F. H. Müller's, afterwards the Royal, factory, making true porcelain from 1771-2 onwards and still existing. That of Bing and Grøndahl dates from about 1853.

The Fournier soft-paste porcelain is usually a faintly yellowish colour and has a somewhat dull glaze; its productions were chiefly table-wares of modest dimensions painted in soft enamel colours.

The Royal factory adopted for its mark in 1775 the well-known device of three wavy lines (for the Sound and the Great and Little Belts). Prior to its Royal period (1779 onwards) its wares under Müller were in general painted in underglaze blue, purple or iron-red; from the beginning of the Royal period the forms adopted were of a severe Classical character.

Some colossal vases, mirror frames and large columns with figures of women and cupids were also made towards 1800. It should be noted that the well-known biscuit figures after Thorvaldsen were not made before 1867. The word 'Eneret' stamped on many of them means 'copyright'.



BORNHOLM ISLAND

Late 18th and early 19th century
cream-coloured earthenware

Spietz, Johann

Spietz impressed

COPENHAGEN

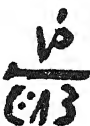
The Store Kongensgade factory
1722–c. 1770
faience

Pfau, Johann Ernst, 1727–1749

Kastrup 1755–c. 1814
faience

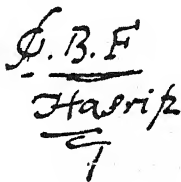
Fortling, Jacob, 1755–1762

Mantzius, Jacob C. L., 1781–1794



C W M impressed in an oval

Østerbro 1763–1769
faience
'Øster Bro Fabrik' and
painter 'J. Hasrisz'



Fournier, Louis, 1759–1765
soft-paste porcelain
'Frederik V' of Denmark



in blue enamel

The Royal Factory 1779–
hard-paste porcelain
Müller, F. H., 1771–
mark on early trial piece



impressed

'wave-mark' adopted 1775



in underglaze blue

mark found on figures



1889-



Bing & Grøndahl, 1853

B & G



GUDUMLUND

1804-1820 cream-coloured earthen-
ware and faïence
mark in use 1804-1814



1808-1814

three brown spots

MORS 1774-c. 1784

faïence and stoneware
mark of Thomas Lund (owner) and
S. Aschanius and H. Meulengracht



SØHOLM 1826-
earthenware

'Søholm'

Esthonia

A *faïence* factory at the Baltic town of Reval was started about 1775 by Karl Christian Fick of Stralsund, and came to an end at his death in 1792.

The wares show the influence of Stralsund. The forms are for the most part in Rococo style, including figures and vases pierced in openwork as well as tureens with applied leaves and flowers, and other table wares. Some rare figures of dogs, bulls and elephants were made.

• (See map on page 48)



Reval

Esthonia

Reval

REVAL

1775-1792 Fick, Karl Christian
faience

factory-mark with that of painter
H. G. Pauel

Reval
Fick
Paul

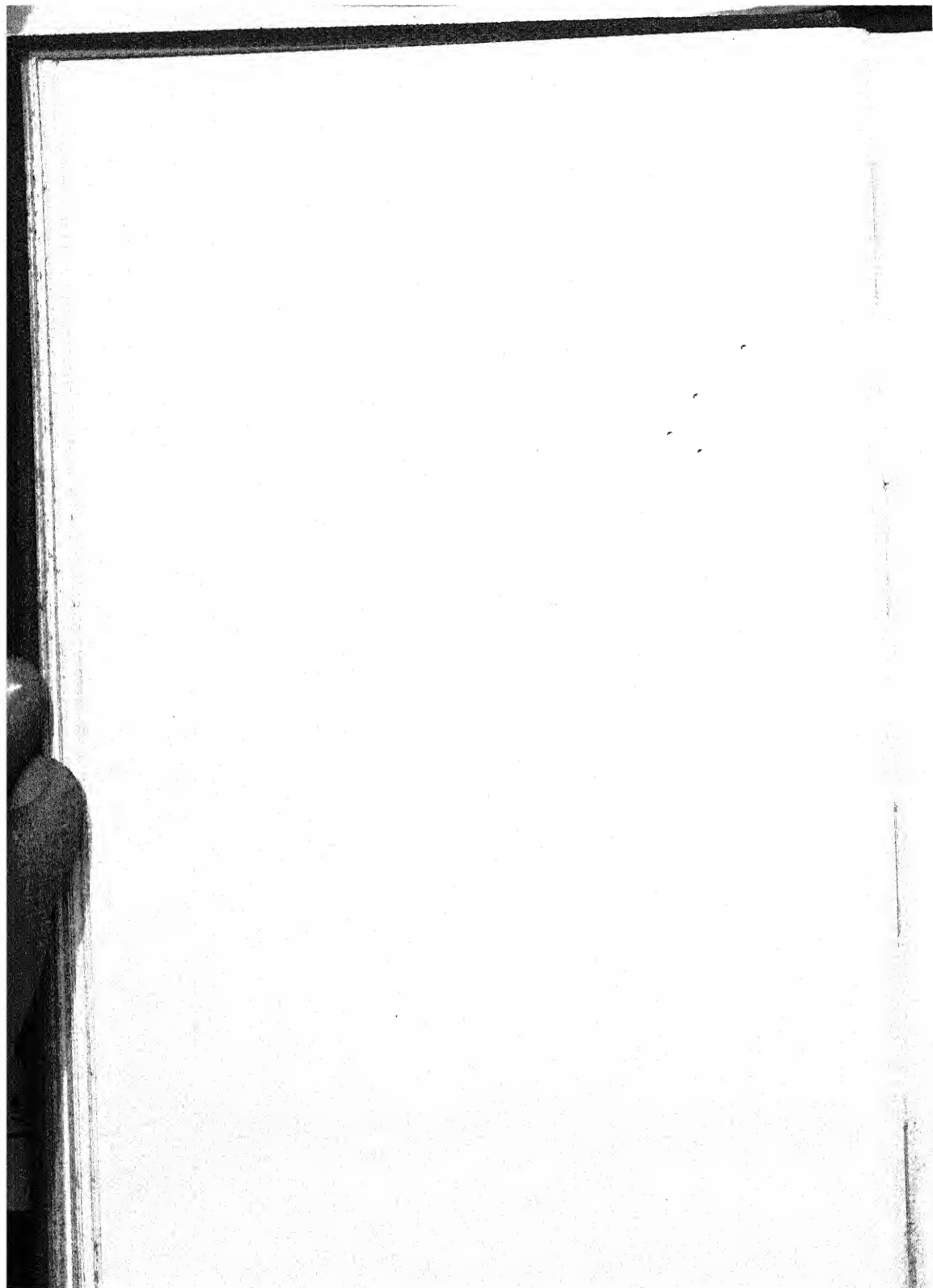
marks with those of painter Otto

Re
Fi
Otto

R
F
O

probably mark of Otto, painter

OTTO
1776.



France

THE earliest French earthenwares are probably of 14th Century date, and consist of unglazed buff material decorated with grouped vertical stripes in red, whilst a little later the unglazed grey wares are of excellent form. Probably of 14th or 15th Century date are a class of yellow-glazed jugs, lobed cups, and a distinct group of pieces marked by the use of brown clay in applied decoration. Of late 15th or early 16th Century date green glazed jugs are found parallel with those of England and green-glazed dishes moulded in relief and an admirable type with *sgraffiato* decoration are both associated with Beauvaisis.

This early lead-glazed pottery is essentially similar not only to the finer 16th Century wares developed from it but also to the unpretentious peasant-pottery of more recent date which has continued to be made, especially in Northern France, almost to the present day.

Faïence tiles and other wares painted in green and purple (or black) were made in late-medieval times, probably under Spanish or Italian influence.

The above medieval wares were the immediate forerunners of the finer 16th Century pottery of La Chapelle-des-Pots, Avignon and Beauvaisis, which in turn supplied the medium used by Bernard Palissy for his work in coloured glazes. The famous 16th Century '*faïences Henri Deux*' of Saint-Porchaire are an isolated phenomenon, without effect on the history of French pottery and equally free from all outside influences in pottery technique.

The 16th Century maiolica wares of Brou, Rouen, Nîmes, Lyons and Nevers are almost indistinguishable from their Italian prototypes, but in the 17th Century Nevers produced entirely distinct and beautiful wares in both maiolica colours and the well-known deep blue ground polychrome type.

About 1680 Rouen introduced a new traditional faïence decorated mainly in blue which had a great formative influence in French faïence over a long period. Paris, Saint-Cloud, Lille, Saint-Amand-les-Eaux, Leroy's Marseilles factory and even Strasburg all being followers of Rouen in this phase. During the middle of the 18th Century Rouen again set the fashion with rich polychrome wares in Chinese and Rococo styles, this time to be followed by Sinceny, Quimper, Samadet and Moulins.

In the late 17th Century the factory at Moustiers introduced a novel

FRANCE

style, again in blue only, of pictorial panels exquisitely painted on great dishes and plates giving place about 1735-40 to new styles in which yellow, green and manganese was employed. Moustiers wares prompted the foundation of many other factories, and their styles were frankly adopted at Varages, Lyons, Montpellier, Ardu, Montauban, Goult and Auvillar in the South, whilst farther to the north the decorations employed at Clermont-Ferrand, Limoges and Bordeaux were obviously indebted to Moustiers.

About the middle of the 18th Century Paul Hannong's factory at Strasbourg began producing wares painted with enamel colours as on porcelain; this practice was quickly taken up at Niderviller, Marseilles, Rouen and Moustiers and the ideal of porcelain decoration was of course the inspiration of all this enamel-painting, and the fashionable material was definitely imitated at Sceaux and Aprey. With the general use of enamel colours the more virile high-temperature colours went out of fashion except in the commoner—virtually peasant-pottery—of the smaller centres whose characteristic productions date from the later part of the 18th Century and the early 19th Century.

The cream-coloured and white earthenware of Staffordshire quickly found imitators in France, and table-wares in lead-glazed *faïence fine* (as it is called in France) were made at Lunéville, Bellvue, St. Clément, Niderviller, Paris, Orléans and many other factories.

At Sarreguemines various types of glazed pottery and stoneware, and at Apt a beautiful marbled ware, were all inspired by Staffordshire.

Distinct from the English material is the soft white '*terre de pipe*', used for biscuit figures at Lunéville, Bellvue and Saint-Clément as early as 1748.

French porcelain falls historically into three groups. The earliest comprises the incomparable soft-pastes, and dates from the first making of porcelain at Rouen in 1673 and the rise of the Saint-Cloud factory towards the end of the 17th Century; it includes the best work also of Chantilly and Menecy (after 1730) and the earliest Vincennes (founded 1738), and ends with the establishment of the rigorous Vincennes-Sèvres monopoly about the middle of the 18th Century.

The orders prohibiting rival factories were issued in 1745, 1752, 1759-60, and 1766, when the French potters were again authorised within certain limits to make porcelain, which was thenceforward to bear a mark registered with the police. Further orders, more or less ineffective, were issued in 1769, 1779, 1784 and 1787.

Though rival porcelain-making by no means ceased altogether, the monopoly orders were to some extent effective over the whole of the

FRANCE

second period—roughly twenty years from about 1750 onwards, which was precisely that when the best work of the national manufacture was being done.

The third period dates from the breakdown of the monopoly about 1770, when other factories began to make hard-paste with the newly-found French china-clay of Saint-Yrieix. Many of these were in Paris and in several instances under the protection of members of the Royal family. Niderviller, Lunéville and Strasburg in the east of France are also important, and Marseilles in the south should be named as standing somewhat apart. These hard-paste manufactures multiplied and are merged as a body in the industrial developments of the 19th century, latterly concentrated in the kaolin district of Limoges.

The productions of Saint-Cloud, Chantilly, Mennecey, Vincennes and early Sèvres, rank among the best porcelain ever made. The later Sèvres, notwithstanding a beautiful material and accomplished workmanship, too often lacks spontaneity, and is laboured and false to the spirit of art. The hard-pastes of the latter part of the 18th Century are in general without any marked individuality. The fine soft-paste of Tournay (now in Belgium) belongs technically to France, with which Tournay had close cultural connections in the 18th century.

AIRE (Pas-de-Calais)

c. 1730-1790

faïence

mark attributed to factory

ANGOULÊME (Charente)

1748-late 19th Century

faïence

ANGOULÊME

ANNECY (Haute-Savoie)

1800-1808

white earthenware

ANNECY

APREY (Haute-Marne)

c. 1744-19th Century

faïence

factory-mark in monogram together with initials of painters, generally on pieces made before 1772

probably mark of Jarry, painter

rare marks

APREY, *aprey*

in black or other enamel colours

mid-19th Century mark of Girard,
1832-1878

in black or other enamel colours

late 19th Century

'APREY'
impressed

APT (Vaucluse)

1728–present
earthenware

Le Castelet
Moulin, César, 1728–



*'La Bergère dans l'inquiétude au
Départ de son amant à Castelet
par moy Cèsar Moulin fils ex'*

Arnoux, Veuve, second half of
18th Century




impressed


ARRAS (Pas-de-Calais)

1770–1790
Dlles Delemer
soft-paste porcelain

in underglaze blue in purple

 
in crimson enamel in under-
glaze blue

delemer l'an 1771


in underglaze blue



AUXERRE (Yonne)

1799–
Boutet, Claude
faïence

'BOUTET'

AVON (Seine-et-Marne)

early 17th Century
earthenware
probably mark of 'Bertélémy de
Blénod'

 
incised

c. 1737
Carbonel, Louis
faïence

'CARBONEL'
signed

BELLEVILLE (nr. Paris)

Branch factory of Jacob Petit, c.
1830

see under: Fontainebleau

BELLVUE (nr. Toul, Meurthe-et-Moselle)

c. 1755–

faïence and biscuit figures

18th Century mark

mark on '*faïence fine*'

'*Bellvue Ban
de Toul*'
incised

'BELLVUE'
impressed

BOISETTE (Seine-et-Marne)

1732–

earthenware, hard-paste porcelain
from 1778

mark on biscuit figure

porcelain mark attributed to
Boisette

'Manufacture de S.A.S. Mgr. le
Duc d'Orleans A Boisset'

B..

in underglaze blue

BORDEAUX (Gironde)

1711–19th Century

faïence, hard-paste porcelain from
1781

Hustin, Jacques, and son, 1711–
1778

'Fait à la MANUFACTURE
ROYALE DE M.HUSTIN E
1750 R.'

'Monsau fecit 1779'

Monsau, Jean-Etienne, 1778–1783

'Fait par Monsau 1783'

F.P.Monsau'

marks on hard-paste porcelain:
Verneuilh and nephew, 1781–1787

.W. W

in gold or underglaze
blue

Alluaud and Vanier, 1787-1790



Latens and Rateau, 1828-



'Omont à box'

mark of a Bordeaux dealer, late
18th and early 19th Century

Omont à bordeaux'

CAEN (Calvados)

1793-1806

hard-paste porcelain

sometimes decorated by Paris
enamellers, Halley & Dastin

caen

stencilled in red

CALAIS (Pas-de-Calais)

1812-

white and cream-coloured earthen-
ware

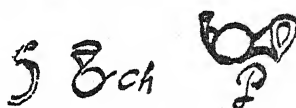
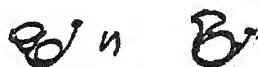
'Calais'

impressed

CHANTILLY (Oise)

1725-c. 1800 soft-paste porcelain

red enamel and occasionally black
for the early period, underglaze-
blue and occasionally crimson for
the later period



rare mark

Chantilly

marks of identified workmen

calan a dot
Lrille Bonfoy
Bonnefoy

Le Dru
incised

Name of Château for which service
was made

villers cotteret
villers Cottereti

1803-
hard-paste porcelain
Pigory, mayor of Chantilly


in underglaze blue

Aaron, Michel-Isaac

M. A
in underglaze blue

late 18th and early 19th Century
white-glazed earthenware


in gold

probably mark of Pigory

CHANTILLY
P
impressed

CHATILLON (Seine)
c. 1775-
hard-paste porcelain

DJV
Chatillon
in red

CHOISY-LE-ROY (Seine)

c. 1785–

hard-paste porcelain

1804–present

white earthenware and porcelain

Hautin and Boulenger, 1836–



printed

**CLERMONT-FERRAND** (Puy-de-

Dôme)

c. 1730–c. 1740: c. 1774–

faïence

Clermont f d
m

COLMAR (Alsace)

1800

Anstett, Charles-Armand

porcelain and white earthenware

'Colmar'

'Anstett'

in gold

CREIL (Oise)c. 1794–1895 (factory united with
Montereau early 19th Century)white and cream-coloured earthen-
wareCREIL
impressedmonogram of Stone, early 19th
Century

printed in red

monogram of Stone, Coquerel and
Legros d'Anisy, early 19th Century

printed in black

mark of Lebœuf and Milliet,
middle of 19th Century**L.M & C^{ie}**

impressed

CREPYN-VALOIS (Oise)

1762-1767

Gaignepain, Louis-François
soft-paste porcelain*crepy**c.p.*

incised

'Dijon'

DIJON (Côte-d'Or)1669-second half of 18th Century
faïence**DOUAI (Nord)**

1781-

white and cream-coloured earthen-
ware'Douai'
impressedCharles and James Leigh, 1781-
1784

'Leigh & Cie'

'Houzé de l'Aulnoit & Cie', 1784-
1820

Martin Dammann, 1799-1804

'Martin Dammann'

Halford, 1804-1807

'HALFORT'

ÉPINAL (Vosges)

c. 1760-

faïence and *faïence fine*'ÉPINAL'
impressed**ETIOLLES (Seine-et-Oise)**

c. 1768-

hard-paste porcelain

Pellevé, Dominique
Monier, Jean-Baptiste*Etiolle*
*X bre 1770**Pellevé*
incised*P**E**Pellevé 1770*

mark registered for Etiolles, probably for Monier & Pellevé

MP.

all incised

FERRIÈRE-LA-PETITE (Nord)
late 18th and first half of 19th
Century
white earthenware and lead-glazed
pottery

'FERRIÈRE LA PETITE
DELANNO FRÈRES'

FONTAINEBLEAU (Seine-et-
Marne)
1795-
hard-paste porcelain

Petit, Jacob & Mardochée, 1830-

J.P.

in underglaze blue
or incised

Godebaki & Co., 1874-

E
X

FRAUENBERG (nr. Sarreguemines)
1760-
faïence and glazed earthenware

F B

in monogram in blue

HAGUENAU (Alsace)
A branch of the Hannong factory
at Strasburg, 1741-1781; for marks
see Strasburg

HESDIN (Pas-de-Calais)
late 18th and 19th Century
faïence

'Manufacture d'Hesdin, 1820'

ISLE D'ELLE (Vendée)
c. 1740
faïence

'Pierre Girard 1741'

La-Charité-sur-Loire

FRANCE

Le Havre

LA-CHARITÉ-SUR-LOIRE

(Nièvre)

1802-

earthenware and stoneware

'LA CHARITE'

impressed

LA FOREST (Savoie)

1730-1810

faïence

'La Forest en Savoye'

LA ROCHELLE (Charente-

Inférieure)

1749-1789

faïence

'La Rochelle 1777'

LA SEYNIE (Saint-Yrieix, Haute-

Vienne)

1774-1856

hard-paste porcelain

18th Century productions

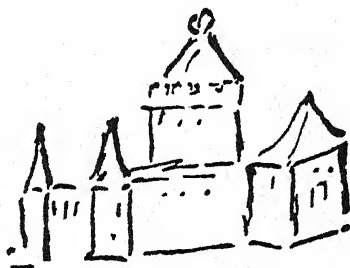
LS £

in red

LA TOUR D'AIGUES (Vaucluse)

c. 1753

faïence



*fait a la Tour,
D'aigues*

LE HAVRE (Seine-Inférieure)

late 18th and early 19th Century

faïence, white and cream-coloured

earthenware

'De La Vigne,
D'Yngoville, 1806'

'DELAVIGNE AU HAVRE'

'L. DELAVIGNE'

'AU HAVRE'

impressed

LES ISLETTES (Meuse)

1785-

faïence

Bernard, François

'FABRIQUE DE CIT
BERNARD, AUX
ISLETTES'**LILLE**

1696-1802

faïence

Boussemaert, Joseph-François,
1729-1773mark commonly found on modern
forgeries

1711-c. 1820

faïence

Dorez, 1711-1749

'N. A. Dorez 1748'

1711-c. 1730

soft-paste porcelain

Dorez, François and Bartélémy,
1716-c. 1730

in underglaze blue

1784-1817

hard-paste porcelain

mark of dolphin used during the period that the factory was under protection of the Dauphin



a. lille
in blue

LIMOGES (Haute-Vienne)

1736-
faïence

1771-1796

hard-paste porcelain

'c d' (for the Comte d'Artois),
protector of the factory, 1771-1784

Limoges
1741

'A Limoges le
18 May 1747'

CD CD
incised or in colour
(usually red) or in both

In 1784 the factory was taken over to make white ware for decoration at Sèvres, hence addition of mark and painter's mark



incised and
in blue enamel

*porcelaine
royale de Limoges*
CD

the initials incised
the inscription in red



impressed or incised

19th Century and modern factories
hard-paste porcelain

Ahrenfeldt, Charles



Aluminite, L.

F.R.G.
LIMOGES
FRANCE

Balleroy, H. and A.

LIMOGES
B & Cie
FRANCE

Bernardaud, L. & Co.

B & Co
LIMOGES
FRANCE

Boisbertrand, Dorah and Boisber-
trand fils



Boyer, J.

JEAN BOYER

Chabrol frères & Poirier



Chaufriasse, Rougérie & Co.



Granger, J. & Cie.



Guérin, Pouyat-Elite, Ltd.



Haviland & Co.

Haviland
France

Haviland, Théodore

Theodore Haviland
Limoges
FRANCE

Haviland, Robert & Le Tanneur



Lanternier, A. & Cie.

LIMOGES
FRANCE

Legrand, F. & Cie.



Madesclaire, E. Jeune

Malbec, Bonnet, Treillard Frères
& Cie.

Martin, Charles & Duché



Miautre, Raynaud & Cie.

M.R.Cie
LIMOGES

Mousset & Cie.

LES ARTISANS
LIMOGES
CÉRAMISTES

Papault, George

GEORGES
PAPAULT

Pilliouyt, Albert & fils



Porcelaines G.D.A.

C. H. FIELD HAVILAND
LIMOGES

La Porcelaine Limousine

M. REDON
BARNY & RIGONI
LIMOGES

Raynaud & Cie.

T & V
LIMOGES
FRANCE

Serpaut



Teissonnière, Jules



Téxeraud, Léon

LT
LIMOGES
FRANCE

Tharaud, C.



Touze, Lemaître fres & L. Blancher

LONGWY (Lorraine)
late 18th Century
white earthenware
LORIENT (Morbihan)
1790-1808
hard-paste porcelain
'Porcelaine Lorientaise'



LONGWY
impressed or incised

'PL'

Lunéville

FRANCE

Marans

LUNÉVILLE (Meuthe-et-Moselle)

1731–

faïence and 'terre de pipe'

Chambrette à

Lunéville

incised

Jacques Chambrette, 1731–1758

K & G

LUNÉVILLE

impressed

Keller & Guerin, 1788–

19th Century



recent mark



1769–1777

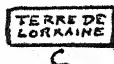
biscuit porcelain



impressed

Cyfflé, Paul-Louis

factory marks together with incised
repairer's marks



impressed



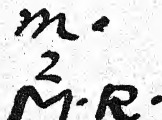
impressed

MARANS (Charente-Inférieure)

1740–

faïence

monogram of Pierre Roussencq,
founder



MARSEILLES (Bouches-du-Rhône)

17th Century—

faïence

The **Saint-Jean-du-Désert** factory,
1679—Clérissy, Joseph, *d.* 1685The **Fauchier** factory, 1711—c. 1794

Fauchier, Joseph, 1711—c. 1794

marks probably of Joseph Fauchier
II, from 1751

α⁴ st. - Jean.
du desert -



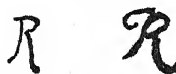


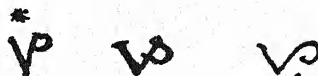
Fauchier

The **Leroy** factory, 1747—c. 1793Louis Leroy, *d.* 1788

F^{que} FAB. De Mar^{ue}
Le Roy

painted in red and blue


The **Veuve Perrin** factory, c. 1740—
c. 1795Perrin, Claude, *d.* 1748the marks of this factory are much
copied on forgeries


Savy's factory, c. 1770—
Honoré Savy




Robert's factory, c. 1750–c. 1795
also made hard-paste porcelain
from 1773

Robert, Joseph-Gaspard

R·X

R

·R·

R

R

R

RL.

marks found on porcelain

R

R

R

R

**Bonnefoy's factory, c. 1762–19th
Century**
also made hard-paste porcelain
from 1803

Bonnefoy, Antoine

B

B

MARTRES (Haute-Garonne)
Second half of 18th Century–
faïence

'Fait à Martres 1751'

MARZY (Nievre)
1854–
faïence (Rouen and Nevers copies)
Ristori, T. H.

R

MENNECEY-VILLEROY (Ile-de-

France)

1734-1806

soft-paste porcelain and faïence

protected by Louis-François de

Neufville, duc de Villeroy

1734-1748 Paris

1748-1773 Mennecey

1773-1806 Bourg-la-Reine

mark on faïence; dated 1738

early wares in Japanese style

usual marks of the middle and late
period

in blue

in red

in black

in blue

incised

incised

incised

incised

incised

'de Villeroy'

incised

Mennecy mark including initials or
name of modeller : Christophe Mø

DV·MØ

incised

Jean Mø

D V
J M Ø

incised

possibly Mathieu Simon

mathieu
D V

incised

Bourg-la-Reine

B.R. BR

incised

marks found on pieces in Mennecy
style but probably made at Crépy-
en-Valois or Orléans

D, C, O

incised

F S

incised

R O

incised

D, C, P

incised

M, D

incised

MONTAUBAN (in Quercy, Tarn-et-

Garonne)

1761-early 19th Century

faïence

*'Montauban en Quercy
1799'***MONTEREAU** (Seine-et-Marne)

1775

white earthenware

*'M^{au} No 1'
impressed*Messrs. Clark, Shaw & Cie.
(united with Creil early 19th
Century)**MOULINS** (Allier)

1757-early 19th Century

faïence

c. 1750-1760

*amoullins
in red**'Terre de Moulins'***MOUSTIERS** (Basses-Alpes)

1679-19th Century

faïence

Clérissy, Pierre, 1679-1728

Clérissy (son and grandson), 1728-
1783

Fouque, Joseph, 1783-1852

*4 vizy chez Clérissy
à Moustiers*

1710-1740

Olerys, Joseph } 1738-
Laugier, Jean-Baptiste } c. 1790marks attributed to Olerys &
Laugier with painter's marks

E. S. C
OY F. P.

I. E. BARON. 1752

Fouque, Joseph } 1749-
Pelloquin, Jean-François } 1783

f 7ⁱ

J. Fouque



stencilled

J Fouque Facit

fouque
Moustiers



P. F. F.

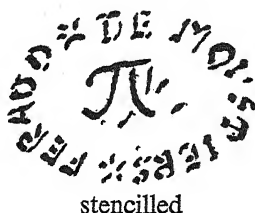
X

Ferrat, Jean-Baptiste, 1718-1791

ferrat moustier

Féraud, Jean-Gaspard, 1779-1817

fa F^a



stencilled

i-BAIOL

Barbaroux, late 18th and early 19th
Century



Thion, Jean-François, 1758-1788



Guichard, Joseph-Gaspard, c. 1760



NEVERS (Nièvre)

16th Century-
faïence

late 16th Century

1589
FESI A.
NEVRS

Agostino Corrado
a Nevers
M

probably made by Dominique
Conrade, b. 1630

deconrade
A Nevers

mark on group attributed to Denis
Lefèvre

DLF
1636

incised

probably mark of Gabriel Cassiat,
painter, b. 1708, d. 1777, on piece
dated 1731

Cassiat Pina

Haly, Pierre or Philippe

Haly
1762

Haly
1772

probably made by Borne, Henri,
d. 1716

H.B
1689

E Borne
1689

Boulard, J., potter

'J. Boulard a Nevers
1622'

Custode, Pierre and family 1632-
late 18th Century

3: Custodeff

Montaignon, M., late 19th Century



NIDERVILLER (or Neidwiller or
Niderweiler)
1754-present
faïence and porcelain

Beyerlé, Baron Jean-Louis de,
1754-1770

BL

in manganese brown

marks on faïence and porcelain

BL

in black

mark found only on porcelain

BI

in blue

Custine, Comte de, 1770-1793

CC

in blue



in blue



in brown



in black



in blue

mark normally found only on
porcelain



in blue



in brown

Lanfrey, Claude-François 1793-
1827



stencilled in blue

signature of Lemire, modeller,
second half of 18th Century

LE MIRE PERE

incised

found on figures during late 18th
Century

NIDERVILLE

impressed in relief
on an applied label

NIDERWILLER
impressed

no. 36 F

incised

F 110.37

incised

in use from start of factory


in black

late 18th Century

Nidez *Nideviller*
in black in black

Dryander, M. L. G., 1827-

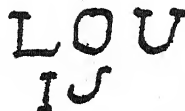


NÎMES (Gard)
c. 1548-1620
maiolica
Sigalon, Antoine



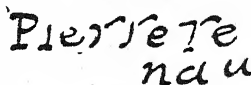
ORLÉANS (Loiret)
faïence, porcelain and earthenware
17th-19th Century

Louis, Jean, modeller, c. 1756-1760



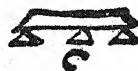
incised

Renault (or Renaud), Pierre



incised

probably Chantilly rather than
Orléans



in blue

registered porcelain-mark



in blue

registered porcelain-mark also
found on 'faïence fine'



in blue

Benoist Le Brun, 1806-1812



in red with blue dot



in red

on later 'agate' and marbled
earthenware

GRAMMONT
LAINE FABQT
A ORLEANS
impressed

ORLEANS
impressed

Molier-Bardin, late 18th Century
porcelain



stencilled
in red

Barlois and Dabot

B D
Orleans

stencilled
in red

PARIS

Barrière de Reuilly, 1779-1785
Chanou, Henri-Florentin,
hard-paste porcelain

Boulevard Poissonnière
(see Petite Rue Saint-Gilles)

CH
in red

Paris (Boulevard Saint-Antoine) **FRANCE**

Paris (Faubourg Saint-Denis)

Boulevard Saint-Antoine
(see Petite Rue Saint-Gilles)

Boulevard Saint-Martin
(see Rue de Bondy)

Clignancourt, 1771-c. 1798
hard-paste porcelain
registered mark, 1771-1775



in underglaze
blue



in gold

monogram of 'Protector' Louis-
Stanislas-Xavier, 1775-1793



stencilled
in red



stencilled
in red

'M' for 'Monsieur'



stencilled
in red

Moitte, modeller



in underglaze
blue or other
colour

Escalier de Cristal (see Palais
Royal)

Faubourg Saint-Antoine
Morelle, 1773-
(see also Rue de la Roquette)

M.A.P.

Faubourg Saint-Denis, 1771-c.
1828
Pierre-Antoine Hannong, 1771-
1776
hard-paste porcelain



underglaze blue

mark registered by Hannong in
1773

h

underglaze blue

mark registered by Stahn in 1779
'CP' for Charles-Philippe, Comte
d'Artois, protector of factory


CP

stencilled in red


CP

in underglaze blue


C.P.

in red or gold

Schoelcher, Marc, c. 1800–c. 1828

Schoelcher

in red or other
colour

Faubourg Saint-Honoré
(see Saint Cloud, Rue de la Ville
l'Evêque)

Faubourg Saint-Lazare
(see Faubourg Saint-Denis)

Gros Caillou (or Vaugirard-Lès-
Paris)

Broillet, Jacques-Louis, 1765–
hard-paste porcelain
mark registered in 1762

G.B.



in underglaze
blue

Advenier and Lamare,
mark registered in 1773

Paris (La Courtille)

FRANCE

Paris (rue Amelot)

La Courtille (or Rue Fontaine-au-Roy or Basse Courtille, faubourg du Temple)

1771–c. 1840

hard-paste porcelain

forms of the mark registered in 1773



in underglaze blue



incised

DARTE
Pal. Royal
Nº 21

stencilled in red

Palais Royal

Darte *frères*, first quarter of 19th Century (decorating-shop only)

Petite rue Saint-Gilles (or Boulevard Saint-Antoine)

Honoré, François-Maurice, 1785–

hard-paste porcelain

F.D.HONORÉ

F.M.HONORÉ

R.F.DAGOTY

DAGOTY ET HONORÉ

Pont-aux-Choux, c. 1740–
cream-coloured earthenware,
1765–



in gold

hard-paste porcelain, mark registered in 1777



in underglaze blue

rue Amelot, 1784–1825

hard-paste porcelain



stencilled in red

La Marre de Villiers, 1784–1786



stencilled in red

Outrequin & Montarcy, 1786–

Paris (rue de Bondy)

FRANCE

Paris (rue de Bondy)

mark attributed to rue Amelot



in gold or red

period of protection of the Duke of
Orléans (Louis-Philippe) 1786-
1793



in underglaze blue

period of the *Restauration*, c. 1820-
1825

*Lefevre rue Amelot
à Paris*

in gold

rue de Bondy, 1780-1829
hard-paste porcelain



mark registered in 1781, perhaps
for Angoulême-Guerhard

in gold or under-
glaze blue

about 1780-1793



in gold



stencilled in red

MANUFRE
de M^ole Duc
d'Angoulême
stencilled in red

1817-1829

Dihl.

in red or underglaze
blue

Paris (rue des Boulets)

FRANCE Paris (rue du Petit Carrousel)

late 18th to early 19th Century

MANUF^e
de MM
Guerhard et
Dihl a Paris

stencilled in red

rue des Boulets (*see* rue Amelot)

rue de Charonne, c. 1795–

Darte frères

hard-paste porcelain

DARTE
FRÈRES
A PARIS

stencilled in red

rue de Crussol, 1789–19th Century

Potter, Christopher

hard-paste porcelain

1789–1792 or later

Potter
Paris
86

B.
Potter
42

in underglaze blue

E. Blancheron

EB

in underglaze
blue

Potter-Blancheron

PB

in underglaze
blue

mark found on biscuit wares

E. BLANCHERON

in relief on
applied label

rue Fontaine-au-Roy (*see* La
Courtille)

rue du Petit Carrousel, 1774–1800

Guy, Charles-Barthélémy, por-
celain-decorating establishment

P
CG
M.^{re} du P^r
Carrousel
Paris

stencilled in
red

Paris (rue Popincourt)

FRANCE

Paris (rue Thiroux)

rue Popincourt, 1782-1835

Nast, J.-N.-H.

hard-paste porcelain

NAST

&

PARIS

stencilled in

red

rue des Récollets, 1793-1825

Desprez

hard-paste porcelain cameos

DESPREZ

rue de Reuilly, c. 1774-1784

Lassia, Jean-Joseph

hard-paste porcelain

L

in colour or gold

rue de la Roquette

Ollivier, late 18th Century

faïence

OLLIVIER

A PARIS

impressed

Ollivier a paris

painted

Souroux

mark registered in 1773

hard-paste porcelain

S

in underglaze blue

Dubois, Vincent, 1774-

hard-paste porcelain

in underglaze blue

rue Saint-Pierre (*see* rue Amelot)

rue du Temple (*see* rue de Bondy)

in underglaze blue

rue Thiroux, c. 1775-19th Century

protected by Queen Marie-

Antoinette, mark registered in 1776

A

stencilled in red

Guy & Housel, 1797-1798

G. H
Rue Thirou
à Paris
in red

Deck, Theodore, 1859-
faïence

TD

Feuillet, c. 1820-1850
decorator of porcelain



Halley, early 19th Century
decorator of porcelain

le Bon halley
I
in gold

Samson & Co., 7 Rue Béranger,
1845-

*'Reproductions of Ancient Works
emanating from the Museums and
from private collections'*

mark found chiefly on 'Chinese
Lowestoft'



Japanese and Chinese wares



Persian and Hispano-Moresque



Limousin enamels, Italian and
Palissy wares



Sèvres and terra-cotta



Meissen



French, Italian, Spanish and Eng-
lish porcelain, European enamels



Poitiers

FRANCE

Rambervillers

POITIERS (Haute-Vienne), 1776–
faïence

Pasquier & Felix Faulcon

F.F.

PONTENX (Landes), 1779–1790
hard-paste porcelain

G
pontenx

PREMIÈRES (Côte-d'or), 1783–
faïence
Lavalle, J.

'PIGNANT G^{ve}
Premières (Côte-d'Or)
stencilled in blue

19th Century

JPL

JB J.L.

LD

QUIMPER (Finistère), 1690–
faïence

Caussy, Pierre-Paul, 1743–1782

Q
Z

Hubaudière, Antoine de la, 1782–

Fougeray, 1872–
(imitation of 18th Century wares)



RAMBERVILLERS (Vosges), 1732–

faïence and cream-coloured ware
late-18th Century cream-coloured
ware

HB

'R'

'DE MENONVILLE'

RENNES (Ille-et-Vilaine)

1748-late 18th Century

faïence

Bourgoin, painter and modeller

Rennes
ce. 12. 8 bre
1763

Генерал-Р.
Вонгоини

Derennes, Michel, painter

Fait a Rennes
Rue Ruë
1771

fait par
michel Derenne

Baron, Jean, painter

pinxit
baron ferres 1772

Hirel de Choisy, painter

fiel. de choise penci
1767.

ROUEN (Seine-Inférieure),

16th Century

maiolica

inscription on tiles

'à Rouen 1542'

'M A B', mark of Masseot Aba-
quesne

in blue

faïence, 1644–19th Century

late-17th Century

guy

FΘ

M.V

P.A.P.A

Signature of Claude Borne, pain-
ter, mid-18th CenturyPinxit
1736
CB

Signature of Dieul, painter, c. 1756

Dieul

Guillibaud factory, c. 1720–1750

G.3

G.3

Guillibaud

Bertin, J., c. 1700

B B

Heugue, c. 1700

H H H

Caussy, P., c. 1710

P C

Fossé or Fossey, c. 1740

Fossé

Vallet, M., c. 1755

M V

Mouchard, P., c. 1750

M P

Levavasseur, c. 1770–1780

LE VAVASSEUR
A ROUEN

Letellier, c. 1780

L

Bellanger, N., c. 1800

N1B

ROUY (*or* Amigny-Rouy, Aisne)

1790-1843

faïence

'ROUY'

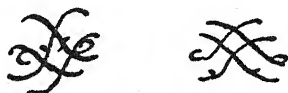
SAINT-AMAND-LES-EAUX

(Nord)

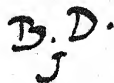
1718-1882

faïence, cream-coloured and white
earthenware

marks on faïence



mark on cream-coloured wares

all in underglaze
blue1771-19th Century
soft-paste porcelainprobably for F. Bastenaer-Daude-
naert, painter

19th Century

**SAINT-CLÉMENT** (Meurthe-et-
Moselle)

faïence and white biscuit figures

1758-19th Century

early faïence

'SC'

in blue

19th Century

'St. Clément'
stencilled in blue

19th Century mark on figures

'St.C.'
impressed

SAINT CLOUD (Seine-et-Oise)

c. 1670–
faïence

in blue

c. 1678–1766
soft-paste porcelain

rare early mark



incised

'sun face' mark
(always in blue)



usual mark, including 'T'
for Henri Trou, after 1722


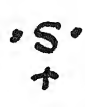
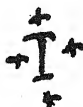
underglaze blue or
red enamel

incised

incised












Lox

Probably initials and mark of Chicaneau and Moreau of the rue de la Ville-l'Evêque, a Paris branch of the St. Cloud factory, c. 1722



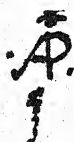









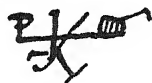


SAINT-OMER (Pas-de-Calais)

faïence

1750-

all in underglaze blue
or red enamel

'A Saint-Omer 1759'

'S O'

SAINT-PAUL (Oise)

late 18th and early 19th Century

faïence

'St. Paul'

SAINT-PORCHAIRE (nr. Bressuire,

Deux-Sèvres)

1525-1560

white earthenware



incised

SAINT-SAVIN (Gironde)

late 18th Century

faïence

'Man. de Fayence
de Boyer à
St. Savin'.**SAMADET** (Landes)

1732-1836

faïence

'Samadet 1732'

SARREGUEMINES (Lorraine)

1770-19th Century

cream-coloured wares, stoneware,
and earthenware

'Sarguemines'



Sarreguemines



SCEAUX (Seine) c. 1748-1794
faïence and soft-paste porcelain

porcelain mark



incised

porcelain mark



incised

rare porcelain mark
anchor of Duc de Penthièvre,
Grand-Amiral de France, protector
and patron



incised

faïence mark

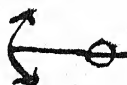


painted



painted

faïence mark



painted

late mark, made for Château
d'Anet



stencilled



Sceaux
stencilled

'Sceaux Penthievre'



painted

SÈVRES (originally established at
Vincennes)
1738-present
soft and hard-paste porcelain

Reigns of Louis XV and Louis XVI
(about 1745 to 1793)

marks used before 1753



in blue enamel



in blue enamel



in underglaze blue



in blue enamel

mark with date-letter for 1753



in blue enamel

mark with date-letter for 1755



in blue enamel

mark with date-letter for 1754



in blue enamel

mark with date-letter for 1781
(crown generally used on hard-
paste, 1769–1793)



in blue or red
enamel

KEY TO DATE-LETTERS

| | | |
|------------------|-------------------|-------------------|
| A indicates 1753 | O indicates 1767 | DD indicates 1781 |
| B indicates 1754 | P indicates 1768 | EE indicates 1782 |
| C indicates 1755 | Q indicates 1769 | FF indicates 1783 |
| D indicates 1756 | R indicates 1770 | GG indicates 1784 |
| E indicates 1757 | S indicates 1771 | HH indicates 1785 |
| F indicates 1758 | T indicates 1772 | II indicates 1786 |
| G indicates 1759 | U indicates 1773 | JJ indicates 1787 |
| H indicates 1760 | V indicates 1774 | KK indicates 1788 |
| I indicates 1761 | X indicates 1775 | LL indicates 1789 |
| J indicates 1762 | Y indicates 1776 | MM indicates 1790 |
| K indicates 1763 | Z indicates 1777 | NN indicates 1791 |
| L indicates 1764 | AA indicates 1778 | OO indicates 1792 |
| M indicates 1765 | BB indicates 1779 | PP indicates 1793 |
| N indicates 1766 | CC indicates 1780 | (until 17th July) |

First Republic (1793–1804)



in blue



in blue



in blue

mark of the Consular Period
(1803-1804)

M. N^{le}
Sèvres
—//—

printed in red

First Empire (1804-1814)
1804-1809 (specimen of 1804)

M. Imp^{le}
de Sèvres
—//—

stencilled in red

1810-1814



printed in red

c. 1810-1820, on cameo-relief in
Wedgwood style

SÈVRES,
impressed

KEY TO DATE-LETTERS AND SIGNS 1801-1816

T9 indicates IX (1801)

X indicates X (1802)

II indicates XI (1803)

≡ indicates XII (1804)

⦚ indicates XIII (1805)

∪ indicates XIV (1806)

7 indicates 1807

8 indicates 1808

9 indicates 1809

10 indicates 1810

oz indicates 1811

dz indicates 1812

tz indicates 1813

qz indicates 1814

qn indicates 1815

sz indicates 1816

Reign of Louis XVIII (1814–1824)

21 = 1821



printed in blue

22 = 1822



printed in blue

Reign of Charles X (1824–1830)

1824–1828

(24 = 1824)



in blue

(25 = 1825)



in blue

(25 = 1825)



in blue

1829–1830

(30 = 1830)



in blue

(30 = 1830)



in blue

Reign of Louis-Philippe (1830-
1848)

(30 = 1830)



in blue

1831-1834
(34 = 1834)



in blue or gold

1834-1845
(1843)



in blue or gold

1845-1848
(48 = 1848)



in chrome green

1845-1848
(1848)



in gold or blue

destination marks added to special
pieces ordered by the King



in red



in red



in red

Second Republic (1848-1852)

mark for 1851 (similar marks used until 1899)



in chrome green

decoration mark for 1848



in red

decoration mark for 1849



in red

destination mark



in red

Second Empire (1852-1870)

mark indicating revival of soft-paste (1854)



in red



in red



in red



in red

indicating decoration date



in red



in red

destination mark



in red

Third Republic (1871 onwards)

porcelain mark of 1900, and later



in chrome green

stoneware mark of 1900, and later



in chrome green

mark used on the pastes invented
by Théodore Deck



in relief or
printed underglaze
in brown

indication of date of gilding (1872)



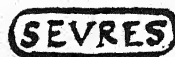
in red

indication of date of decoration
(1872)



in red

biscuit figures, 1860–1899 (pre-
viously unmarked)



impressed

destination mark



in red

cancelled mark on rejected pieces
sold undecorated (1891)



in chrome
green cancelled
by a cut on the wheel

SINCENY (Aisne)
1733–1864
faïence

early marks, 1733–1775

S

S *S*

Sinceny

all in blue

1775–

a Sinceny

in black

S·c·y

S·c·y

B·T

Bertrand, painter

Daussy, painter

*S.
A.D.*
all in black

Pellevé, Denis-Pierre, director,
1733-1737

S. pelleré

Jeannot, painter, c. 1740

J

Bedeaux, Joseph, painter, mid-
18th Century

B

Malériat, Leopold, painter, 1737-
1775

Em.

Le Cerf, Joseph, painter, c. 1773

L JLC
FINXIT 1778

Ghâil, François-Joseph, painter,
1769

GK

1824 Lecomte and Dantier

'L. et D.'

Mandois

'Mandois'

STRASBURG (Alsace)

also **HAGUENAU**

1721-1781

faïence and porcelain

Hannong, Charles-François period,
1721-1739

Hannong, Paul, c. 1740-1760

Hannong, Joseph, 1762-1781

painters' marks, c. 1721-1740:

Nicholas Mittmann

Henry Montoson

Joseph Hannsmann or Jean Hermann

all in blue

all in blue

faïence marks of Paul Hannong
(c. 1740-c. 1760) sometimes with
a painter's mark (for porcelain
marks see Frankenthal)

probably Jean Kugelmann

all in blue

R₁ S **R₁ ***

blue and green blue and purple

R₁ + i +

blue and green

R₁
i-j-s

blue and green

B

violet

faience marks of Joseph Hannong,
1762-1781

H

H
20

H
928

in blue

H
37
9.0

blue and black

H
37

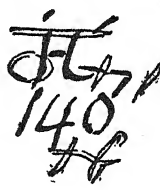
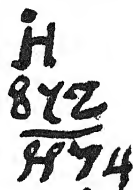
blue

H
T.92

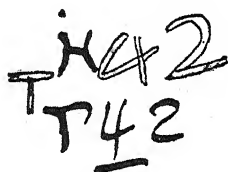
blue

H
37

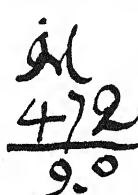
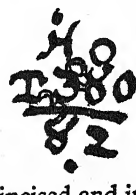
blue and black

incised and blue and brown
in blue

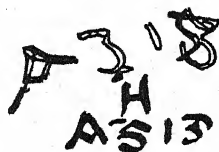
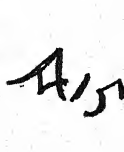


incised and blue

incised and in
blue and brown blue and brown

marks on Joseph Hannong's por-
celain table-ware

incised and in blue



incised and in grey

marks on Joseph Hannong's por-
celain table-ware

H
VR 127
A 10

incised and in blue

C 184
A 15
H
C 184
C 294

incised and in
blue and grey

VC 152
H
VC 152
A 15^c

incised and in
blue and brown

W 662
A 22
V 272
5c

incised and in
blue and brown

incised and in
blue and grey

marks of Joseph Hannong's por-
celain figures

incised and in
blue

impressed

impressed

incised

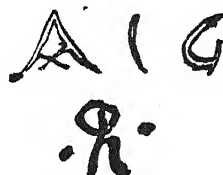


incised,
impressed and
in blue

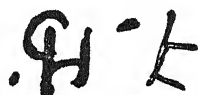


impressed

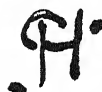
marks of Pierre-Antoine Hannong's porcelain made at Hagenau, 1783-1784



incised and
in blue



incised and
in blue



in blue



incised and
in blue

Joseph Hannong wares decorated
in 19th Century by Louis-Constantin Hannong

TAVERNES (nr. Moustiers, Var)

1760-1780

faïence

Gaze

'LH'

'HL'



TOULOUSE (Haute-Garonne)
18th-19th Century
faïence

*'Laurens Basso A
Toulouza, Le 14th
May, 1756'*

'Toulouse'

Fouque, Arnoux & Co., 1820-



TOURS (Indre-et-Loire)
18th Century
faïence

*'Fait à Tours ce
21 Mars 1782'*

*'Tours 1782'
in brown*

hard-paste porcelain
Sailly, 1776-1783

*'A Tours 1782'
incised*

earthenware
reproductions of Palissy and 'Henri
II' ware
Avisseau, Charles, 1842-



*avisseau
atair
1855*

Landais, M., 19th Century



VALENCIENNES (Nord)
hard-paste porcelain
18th and 19th Century

Fauquez, J. B. } 1785-1795
Lamoninary } 1800-1810



*in underglaze
blue*

VALOGNES (Manche)

hard-paste porcelain

1793-1810

19th Century mark of Joachim
Langlois (transferred in 1810 to
Bayeux)

VL
Bayeux

in chrome green

VAL-SOUS-MEUDON (Seine-et-Oise)

19th Century

white earthenware

1802-1818 Mittenhoff

(1806-1818 Mittenhoff & Mouron)



MITTENHOFF
ET MOURON

VARAGES (Var)

late 17th-19th Century

faïence

*'Fait par moi
E. armand a
varages 1698'*

VAUX (nr. Meulan, Seine-et-Oise)

1769

hard-paste porcelain

La Borde & Hocquart















'HL'

VINCENNES (nr. Paris)

soft-paste porcelain (*see under*
Sèvres)

France (Appendix)

MARKS OF PAINTERS AND GILDERS EMPLOYED AT SÈVRES

-  ALONCLE, birds, animals and emblems, 1758-1781
-  ANTHEAUME, landscapes and animals, 1752-1758
-  ARMAND, *jeune*, flowers and gilding, 1746-1788
-  ASSELIN, figures, portraits and *genre*, 1765-1803 or 1804
-  } AUBERT, *ainé*, flowers, 1754-1758
-  BAILLY, *père*, gilder, 1753-1767
-  BARDET, flowers, 1751-1758
-  BARRAT, *l'oncle*, flowers and fruits, 1769-1791
-  BARRÉ, flowers and ornaments, 1773-1774, 1776-1778
-  BAUDOUIN, *père*, gilder, 1750-1800
-  BECQUET, flowers, 1749-1750, 1753-1765
-  BERTRAND, flowers, 1757-1774
-  BIENFAIT, Jean-Baptiste, 1756-1762
-  BINET, flowers, 1750-1775
BINET, *Dlle*, *see* Chanou, Sophie

FRANCE (APPENDIX)

B.?

BOITEL, gilder, 1797-1822

BOUCHER, flowers, 1754-1762

BOUCHET, 1757-1793

P₆

JB

BOUCOT, flowers and birds, 1785-1791

Y

BOUILLAT, *fils*, flowers and landscapes, 1785-1793 (Lechevallier-Chevignard) or 1800-1811 (Chavagnac-Grollier)
BOUILLAT, Rachel, *see* Maqueret

B

BOULANGER, *père*, gilder, 1754-1785

BOULANGER, *fils*, pastorals and children, 1770-1781
(CHEVALIER also used a similar mark)

F_B

BOULLEMIER, *aîné*, gilder, 1806-1838

B

BOULLEMIER, *jeune*, gilder, 1802-1842

Bh

BOULLEMIER, *fils*, gilder, 1813-1855

D₄B

BOULEMIER, *Dlle*, gilder, 1814-1842

B_n

BULIDON, flowers, 1763-1792

MB

BUNEL, *veuve*, Marie-Barbe, flowers, 1778-1816

BUTEUX, *aîné*, Charles, figures, 1756-1782

9

BUTEUX, *jeune*, 1759-1766






△

BUTEUX, *fils cadet*, flowers and landscapes, 1773-1790

FRANCE (APPENDIX)

- Bx** BUTEUX, Théodore, 1786-1822
- △** CAPELLE, landscapes, 1746-1800 (Chavagnac gives this mark to Dame Chapelle, 1746-1762)
- c. P** CAPRONNIER, gilder, 1812-1819
- 9** CARDIN, flowers, 1749-1786
CARON, 1792-1815 (signed in full)
- 5.** CARRIÉ, flowers, 1752-1757
- C.** CASTEL, landscapes and birds, 1771-1797
- ✱** CATON, figures and pastorals, 1749-1798
- S** CATRICE, flowers, 1757-1774
- Ch** CHABRY, *fls*, pastorals, 1765-1787
- JD** CHANOU, *Dame*, gilder, 1779-1800
- Sc** CHANOU, *Dame Sophie (née Binet)*, flowers, 1779-1798
- Cp.** CHAPPUIS, *ainé*, flowers and birds, 1756-1793
- jc** CHAPPUIS, *jeune*, flowers, 1772-1777 (Lechevallier-Chevignard) and after 1800 (Chavagnac and Grollier)
- F.C** CHARRIN, *Dlle Fanny*, figures, 1814-1826
- ✱** CHAUVEAUX, *ainé*, gilder and painter, 1753-1788
- jn** CHAUVEAUX, *fls*, bouquets, 1773-1783

FRANCE (APPENDIX)

-  CHEVALIER, 1755-1757 (BOULANGER used a similar mark)
-  CHOISY, flowers and ornaments, 1770-1812
-  CHULOT, flowers and emblems, 1755-1800
- cm* COMMELIN, flowers, 1768-1802
- ce* CONSTANT, gilder, 1804-1815
-  CORNAILLE, flowers, 1755-1800
- C* COUTURIER, flowers and gilding, 1762-1775 and 1783
- .D F* DAVIGNON, J.-F., figures, 1807-1815
- de Gault* DEGAULT, J.-M., figures, 1808-1817
- DP* DEPÉRAIS (or DESPÉRAIS), Claude, ornaments, 1794-1821
- CD* DESNOYERS-CHAPONNET, *ainé*, flowers, 1788-1804, 1810-1828
- Dh.* DEUTSCHE, flowers, 1803-1819
- CD* DEVELLY, Jean Charles, animals and landscapes, 1813-1848 (also signed in full)
-  DIEU, painter and gilder, 1777 to 1790, 1794 to 1798, 1801 to 1811
- K...* DODIN, figures, 1754-1802
- DR* DRAND, *chinoiserie*s, 1764-1775, 1780

FRANCE (APPENDIX)

DZ. DROUET, flowers and birds, 1785-1825



DUBOIS, flowers, 1756-1777

AD

DUCLUZEAU, *Dame*, figures, 1807-1848

Dy

DUROSEY, gilder, 1802-1830

D..

DUSOLLE, 1768-1774

DT

DUTANDA, flowers, 1765-1802

X

EVANS, birds, 1752-1806

F

FALLOT, birds and ornaments, 1773-1790



FONTAINE, flowers, and ornaments, 1752-1775, 1778-1807



FONTELLIAU, A., painter and colour-maker, 1747-1780

Y.

FOURÉ, flowers, 1749, 1754-1762



FRITSCH, figures, 1763-1764

fi

fi

FUMEZ, flowers, 1777-1804



GAUTIER, figures and landscapes, 1787-1791



G

GENEST, figures, 1752-1789

†

GÉNIN, flowers, 1756-1757

FRANCE (APPENDIX)

- G. G** GEORGET, figures, 1801-1823 (also signed in full)
Gd GÉRARD, Claude-Charles, pastorals, 1771-1804; head of painting studio, 1805-1824
J. G GÉRARD, *Dame, née VAUTRIN*, flowers, 1781-1802
R GIRARD, 1762-1764
DG GODIN, painter and ground-layer 1792-1833 (*Lechevallier* gives this mark to Dame Catherine Godin)
 GOMERY, birds, 1756-1758
Gt GRÉMONT, *jeune*, flowers, 1769-1775, 1778-1781
X GRISON, gilder, 1749-1771
jh HENRION, *ainé*, flowers, 1768-1784
he HÉRICOURT, flowers, 1770-1773, 1776-1777
 HILEKEN, figures, 1769-1774
H HOURY, flowers, 1747-1755
Z JOYAU, flowers, 1766-1775
j
j } JUBIN, gilder, 1772-1775
PK KNIPP, *Dame*, flowers and birds, 1808-1809, 1817-1826

FRANCE (APPENDIX)

George Lamprecht LAMPRECHT, figures and animals, 1784-1787

LGc LANGLACE, landscapes, 1807-1814

LR LAROCHE (de), flowers, 1759-1802

**
X* } LÉANDRE, children and emblems, 1779-1785

L^e LE BEL, *ainé*, figures and flowers, 1766-1775

LB LE BEL, *jeune*, flowers, 1773-1793; Nicolas-Antoine-Florentin Le Bel (b. before 1780) seems to have used a similar mark in the 19th Century

LB LE BEL, *Dame*, flowers, 1777-1790, 1804-1805

LL } LECOT, gilder and painter, 1773-1802
LL

L LEDOUX, birds and landscapes, 1758-1761

LG LE GRAND, painter and gilder, 1776-1817 (the mark seems indistinguishable from that of LE GUAY)

L.G. LE GUAY, *père*, Etienne-Henri, gilder, 1749-1796 (the mark seems indistinguishable from that of LE GRAND)

Y LE GUAY, Pierre-André, figures, 1772-1818

LG LE GUAY, Etienne-Charles, figures, 1778-1781, 1783-1785, 1808-1840

FRANCE (APPENDIX)

- L } LEVÉ, Denis, flowers and ornaments, 1754-1805
Levé }
f LEVÉ, Felix, flowers and *chinoiserie*s, 1777-1779
R.B. MAQUERET, *Dame* (née Rachel Bouillat), flowers, 1796-1798, 1817-1820
M MASSY, flowers and birds, 1779-1803
S MÉREAUD, *ainé*, flowers and borders, 1754-1791
g MÉREAUD, *jeune*, flowers, 1756-1779
X MICAUD, Jacques, flowers and ornaments, 1757-1810
MC MICAUD, Pierre-Louis, painter and gilder, 1795-1834
M MICHEL, Ambroise, 1772-1780
LM MIREY (or NUREY), gilder, 1788-1792
M MOIRON, flowers, 1790-1791
5. MONGENOT, flowers, 1754-1764
MR MOREAU, D.-J., gilder, 1807-1815
M MORIN, military and sea-pieces and shipping subjects, 1754-1787
A MUTEL, landscapes and birds, 1754-1759, 1765-1766, 1771-1773

FRANCE (APPENDIX)

ng. NICQUET, flowers, 1764-1792

no NOËL, figures, 1755-1804

NUREY, *see* MIREY

SD NOUALHIER, *Dame*, flowers, 1777-1795

eye PAJOU, figures, 1751-1759

7P PARPETTE, flowers, 1755-1757, 1773-1806

SP PARPETTE, *aînée*, *Dlle*, flowers, 1788-1798

LP PARPETTE, *jeune*, *Dlle*, flowers, 1794-1798, 1801-1817

P.T. PETIT, *aîné*, gilder, 1756-1806

f PFEIFFER, flowers, 1771-1800

P.H PHILIPPINE, *aîné*, pastorals and children, 1778-1791,
1802-1825

Ph. PHILIPPINE, *cadet*, flowers and animals, 1785-1791, 1801-
1839 (also signed in full)







pe PIERRE, *aîné*, gilder, 1759-1775

pg. PIERRE, *jeune*, Jean-Jacques, flowers, 1763-1800

St. PITHOU, *aîné*, figures, 1757-1790

S.j PITHOU, *jeune*, flowers and figures, 1760-1795

FRANCE (APPENDIX)

-  POUILLOT, flowers, 1773-1778
- HP. PRÉVOST, *aîné*, 1754-1793
-  RAUX, *aîné*, flowers, 1766-1779
- RB ROBERT, J.-F., landscapes, 1806-1843
- PR ROBERT, P.-R., ornaments, 1813-1832 .
- X ROCHER, 1758-1759
-  ROSSET, flowers and landscapes, 1753-1795
- RL ROUSSELLE, 1758-1774
- Sh. SCHRADRE, birds and landscapes, 1773-1775, 1780-1786
-  SINSSON (or Sisson), Nicolas, flowers, 1773-1795
- SS SINSSON (or Sisson), Jacques, flowers, 1795-1846
- SSp SINSSON (or Sisson), Pierre, flowers, 1818-1848
- SSe SINSSON (or Sisson), Louis, flowers, 1830-1847
-  }
 } SIOUX, *aîné*, flowers and borders, 1752-1792
- O SIOUX, *jeune*, flowers, 1752-1759
- Sw SWEBACH, military subjects, 1802-1813

FRANCE (APPENDIX)



TABARY, birds, 1751-1755



TAILLANDIER, flowers, 1753-1790



TANDART, *jeune*, Charles, 1756-1760



TARDY, flowers, 1755-1795

TANAY TAUNAY, 1745-1778



THÉODORE, painter and gilder, 1765-1771



THÉVENET, *père*, flowers, 1741-1777



THÉVENET, *fils*, flowers, 1752-1758



TROYON, ornaments and gilding, 1801-1817



VANDÉ, *père*, gilder, 1753-1779



VANDÉ, Pierre-Jean-Baptiste, gilder, 1779-1824



VAVASSEUR, *ainé*, flowers, 1753-1770



VIEILLARD, 1752-1790



VINCENT, *ainé*, gilder, 1753-1758
(Vincent, *jeune*, gilder, 1753-1806, probably the same mark
as the last)



WEYDINGER, *père*, flowers and gilding, 1757-1807



WEYDINGER, Joseph, second son, ornaments and gilding,
1778-1824

FRANCE (APPENDIX)

W WEYDINGER, Pierre, third son, painter and gilder, 1781-1816

X XHROUET, landscapes, 1750-1775

Germany

THE late-medieval pottery of Germany consists for the greater part of jugs and cups with very little decoration apart from the 15th century decorated wares at Dreihäusen. The material was grey, often fired to a stoneware hardness with occasional reddish or brown colouring due to a wash of ferruginous material. The locality of origin of early specimens is often hard to determine though it is certain that Cologne and the Rhineland were from early times famous for pottery-making.

Salt-glazed stoneware which takes rank with the finest German Renaissance art, is indeed among the best pottery ever produced in Europe, and was made from the middle of the 16th Century at four centres in Rhineland—Cologne, Siegburg, Raeren and the Westerwald; several places in Saxony, Freiburg and Altenburg being important during the 17th Century; and Kreussen in Bavaria where painted stoneware was developed on the one hand from the Saxon and on the other from the *Hafner* ware for which the chief Kreussen workers—members of the Vest family—were already famous.

Minor centres were in the Upper Hesse, where a grey and blue ware like that of the Westerwald, with incised decoration, was made in the 18th Century; brown ware was made at Duingen in Hanover, at Bunzlau in Silesia and at Muskau and Triebel in Upper Lusatia.

The chief merits of the earthenware made by the late 15th, 16th and 17th Century German *Hafner* or local stove-makers was in the fine masculine use of green and other coloured glazes, and a rude native strength in design.

Italian inspired maiolica first made its appearance in Germany during the 16th Century in the form of panels in large earthenware stoves, followed by a principal and important class of jugs in the form of owls which bear dates ranging from 1540–41. The 17th Century faience doves and blue-and-white faience made by Lorenz Speckner at Kreussen should also be mentioned.

Whilst the above maiolica wares were probably the work of *Hafner* or other potters the noble jugs of Hamburg were probably the regular productions of a maiolica-potter.

The great German faience-industry dating from the latter part of the 17th Century aimed first of all at reproducing blue-and-white porcelain then being imported from China. The products of Hanau and Frankfort-on-Main were for long mistaken for Delftware, whilst the early wares of

GERMANY

Berlin, Brunswick, Zerbst and many minor factories were of Dutch inspiration.

Contemporary with the rise of Hanau a new development took place in the use of undecorated faïence, chiefly from that factory, by the *Hausmaler* or 'out-side' decorators, the majority of whom worked in Nuremberg.

From about 1715-40 at both Nuremberg and Bayreuth factories was developed a highly individual Baroque style for the greater part decorated in high-temperature colours. At Ansbach, equally interesting and refined Baroque decoration was invented, side by side with some versions of the Chinese porcelain of the *famille verte* which are chiefly remarkable for their colour.

From about 1740 onwards the wares of Fulda, Höchst, Strasburg and Kunersberg all begin to show the influence of porcelain, particularly that of Meissen, in painting in enamel colours and the 'Strasburg style' of painting on faïence in enamel colours became widely fashionable.

At the head of the minor factories stand those of Thuringia, where at Dorotheenthal and Abtsbessingen were made blue-and-white and high-temperature polychrome faïence in Baroque style equal in quality to that of Bayreuth and Nuremberg.

Imitations of the English cream-coloured earthenware were made at many places in Germany together with black-basaltes and agate-wares in the Wedgwood style.

Soft-paste porcelain was practically never made in Germany (Volkstedt is a negligible example), while the making of hard-paste was fostered at very many of the small independent states of which the country was made up in the 18th century.

Bottger's discovery of red stoneware and porcelain in 1708-9 gave the Royal Saxon factory at Meissen (founded in 1710) a lead which it did not lose until the Seven Years War (1756-63). No other German factory (for Vienna see under Austria) succeeded in making true porcelain until the middle of the century, when within a space of ten years no fewer than six other princedoms had established local manufactories, some of which endured for fifty years or more, but in most, the finest work was done only in the short period of the prince's personal interest and enthusiasm for the affair, generally between 1750-75, when the material was in the height of fashion.

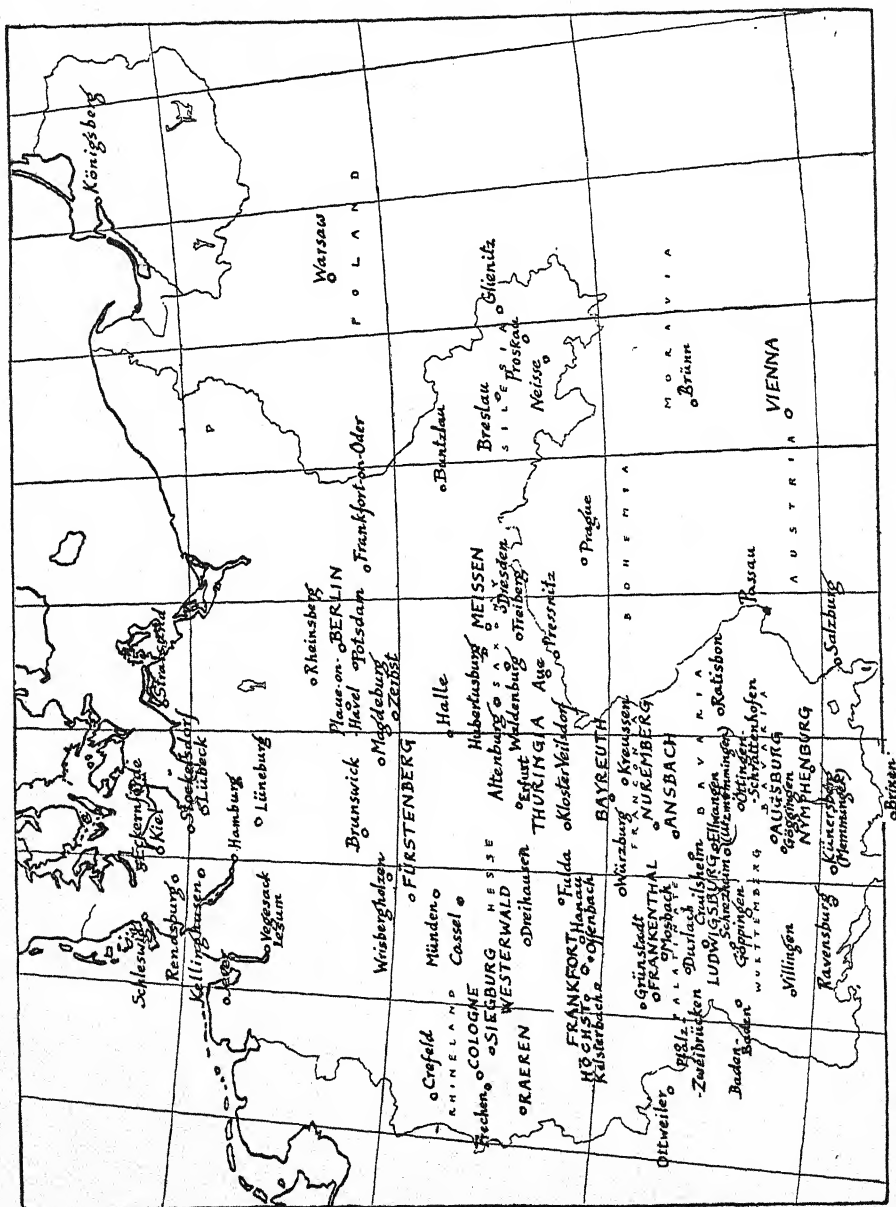
Chief among these later patronised factories were Höchst, Franken-thal, Nymphenburg, Ludwigsburg, Fürstenberg and Berlin, the last having a predominance well into the 19th Century.

In addition to many minor factories throughout Germany under

GERMANY

princely protection, a large number of private factories sprang up towards 1770 in the forest-region of Thuringia, but with the exception of Gotha and Kloster-Veilsdorf their productions were coarse, grey in material, and of little artistic importance.

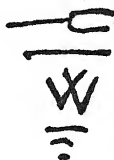
The work of the *Hausmaler* on porcelain is of great interest, especially about 1720–50, and should not be overlooked.



ABTSBESSINGEN (Thuringia)

mid-18th Century
faïence

fork from the arms of Schwarzburg
and painters' initials



'J. G. Kiel 1756'

'G.F.'

probably initials of Georg Fuchs,
painter, 1760-1772

ALTENBURG (Thuringia)

late 18th-early 19th Century
earthenware

1794-1806 brothers Döll

1806- Mühlberg, Heinrich

A

impressed

ALTHALDENSLEBEN (Hanover)

early 19th Century
cream-coloured earthenware and
porcelain

Nathusius, Gottlob, 1810-

N

impressed

ALTWASSER (Silesia)

mid-19th Century
hard-paste porcelain

Tielsch & Co., 1845

**AMBERG** (Bavaria)

general pottery
1759-1910

1759- , Hetzendörfer, Simon
usual monogram on faience



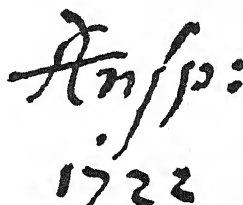
1790- , cream-coloured earthen-
ware and hard-paste porcelain and
reproductions of Ludwigsburg por-
celain models

AMBERG
impressed

ANSBACH (Bavaria)

faience, white and cream-coloured
earthenware
c. 1710-

rare factory marks:

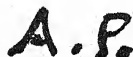
abbreviation for Onolzbach, 18th
Century name for Ansbach



dated 1730



'Ansbach Popp' (after 1769)



mark of Steinlein's cream-coloured
earthenware



painters' marks:

Ripp, Johann Caspar, 1710-1712

CRi
1711

RiB
ANSB

Oswald, George Christian, 1711-1733

Oswald

Os:

Osw:

Bontemps, Johann Valentin, c.
1716-1729

Bontemps
den 22. Jan.
1727.

Popp, Johann Georg Christoph,
1715-

Pop:
F7&S
1715

x
 JOHANN
 GEORG
 CHRISTOPH
 per G.C.P

PO: P

Wackenfeld, Johann Heinrich,
1716-1719

N^o. 14
W

Kruckenberger, Christian Imanuel,
1718-1730

K

Uz, Johann Leonhard, 1723-1750

Uz

Meyerhöfer, Johann Wolfgang,
1724-1756

. W M .

Förster, Johann Leonhard, 1732-
1744

Förster

Hofmann, Georg Nicolaus, 1732-
1738

NH

Wolf, Joachim Leonhard, 1726-
1730

W.

Popp, Johann Julius, dated 1749

J. J. P

Rosa, Mathias Carl, 1746-1766

MR

hard-paste porcelain
1758-1860 (transferred to Bruck-
berg, 1762)

mark before transfer



in blue

late marks



in blue

usually on figures



impressed

ARZBERG (Bavaria)
general pottery
1881-

Schumann, Carl



ASCHACH (N. Bavaria)
general pottery
1829-1860

Sattler, Wilhelm

W.S. & S
impressed
(mark also used at
Bodenbach)

ASCHACH
impressed

AUGSBURG (Swabia)

Hausmalerei

18th Century

Aufenwerth, Johann, d. 1728
porcelain *Hausmaler*

IAW

Ring/Ring

Seuter, Bartholomäus, b. 1678, d.
1754

B.S.

Wald, Anna Elizabeth

*"Augsberg, 1748
Kunersberg Anna
Elizabeth Wald"*

AUMUND (nr. Vegesack, Bremen in
Hanover)
1751-1761
faïence

Mülhausen, Johann Christoph
Terhellen, Wilhelm
Terhellen, Diederich
1751-1757

M.T.T

D. & W. Terhellen, 1751-1757

D & WT

Erberfeld, Albrecht von, 1757-
1761

A v E

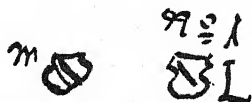
BADEN-BADEN

faïence, porcelain and earthenware
1770-



in underglaze blue
on porcelain

Pfalzer, Zacharias, 1770-1778



in black or colour
on faïence

Anstett, François-Antoine II, 1793-
(glazed earthenware)



BAYREUTH (Bavaria)
faïence
c. 1713

Bayreu:
in blue

early marks (before 1728)

Bäyr-

in blue

Ripp, Johann[Kaspar, dated 1714

**Rip
1714**

in blue

marks of the 'Knöllerperiod',
1728-1744**B K -B-X-**

in blue

in blue

mark of Knöller with that of
Johann Clarner, painter**Bäyr. K**
C

in blue

Hagen, G. A., painter

B.K.
GAH

in blue

Jucht, Johann Christoph, painter

B.K.
Johann Christoph Jucht

in blue

Parsch, Wolfgang Heinrich, painter

B.K.
WHP

in blue

mark of Fränkel and Schreck,
1745-1747**B.F.S.**

in blue

Johann Albrecht Popp, painter

B.F.S.
Popp.
in blue

Pfeiffer and Fränkel, 1747-1760

B.P.F
in blue

Pfeiffer, 1761-1767

B.P.
in blue

Pfeiffer and Johann Martin Anton
Oswald, painter

B.P.
Os.
in blue

Johann Markus Hagen, b. 1737,
d. 1803, painter

J.M.H.
in blue

Wetzel, 1788-1806

WEZEL
impressed

Steinbach, Johann Heinrich, d.
1761, painter

CP
Johann
Heinrich
Steinbach
1757

brown and yellow earthenwares

Signature of J. W. G. Wanderer,
dated 1724

J.W.G.
1724

marks of members of the Wanderer
family

W W:

A.C.W.

mark of Johann August Horn,
dated 1749

J.A.H.

mark of Johann Andreas Fiecht-
horn, c. 1745

J.A.F.

Metzsch, Johann Friedrich, 1735-
1751 (*Hausmaler*, later at Fürsten-
berg)

F. M.
Bäyreuth
1744
in gold

Metzsch
1748
Bäyr.

[Monogram]

BELGERN (nr. Torgau, Saxony)
early 19th Century
white earthenware and stoneware

'BELGERN'
impressed

BERLIN (Prussia)
faience and red earthenware
1678-late 18th Century
Funcke, Cornelius, 1699-
Lüdicke, Karl Friedrich, 1756-
1779

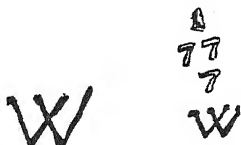
F J

'B' 'L'
in monogram

hard-paste porcelain
mid-18th Century-present
Wegely, Wilhelm Kaspar, 1752-
1757

A
66
16 W

factory mark of 'W', together with
'Repairers', and other marks



in blue and
impressed

Gotzkowsky, Johann Ernst, 1761–
1763 (factory sold to Frederick the
Great)



underglaze blue

Royal factory, 1763–present

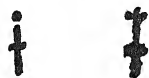
c. 1763–1765 and later



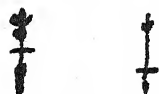
c. 1765–1770



c. 1770–1775



1775–1800



painter's mark added in overglaze
blue enamel, 1803–1810
similar stroke in red enamel added
1821–1823



all in under-
glaze blue

the orb added at decorating stage,
1832–



KPM

printed in blue
or red

printed 1837-1844, also
impressed on plaques, 'Litho-
phanies', etc., 1835-1844



printed in red or brown, a decora-
tion mark, 1823-1832

printed in blue, a factory mark,
1844-1847

printed in blue within a band in-
scribed 'KÖNIGL (or KÖNIG-
LICHE) PORZELLAN-
MANUFACTUR' 1847-1849



same mark also used with or with-
out sceptre, 1849-1870

1870-present



printed

Seeger, 1882-
19th Century
hard-paste porcelain

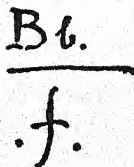


Schuman, A., 1835-



BERNBURG (Thuringia)

18th Century
faïence



Prince Victor Friedrich of Anhalt-
Bernburg, 1725-

BONN (Rhineland)
hard-paste porcelain
19th Century

Mehlem, F. A., 1836–

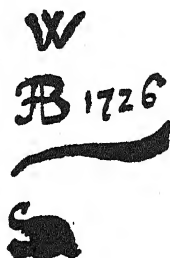


BRESLAU (Silesia)
Hausmaler
hard-paste porcelain

Bottengruber, Ignaz, c. 1720–c.
1730 (also at Vienna)

Wtatis: A^o 1728
Mens: Febr:

*B*ottengruber f



Bressler, Hans Gottlieb von, d.
1777, c. 1732–1740

H. S.
B.
1732

Wolfsburg, Carl Ferdinand von,
b. 1692, d. 1764, c. 1729–1748 (also
at Vienna)

'C. F. de Wolfsburg
pinxit 1729'

BRUCKBERG (Bavaria), *see Ans-
bach*

BRUNSWICK
faïence
18th Century

1707-1807 Duke Anton Ulrich of
Brunswick

Horn, Heinrich Christoph } 1710-
von } 1749
Hantelmann, Werner von }

H H

Reichard, Johann Heinrich } 1749-
Behling, Johann Erich } 1756

B & R R & B

Duke Karl, 1756-1773 and later

B.
C

Rabe & Co., 1773-1776

R & C
Z

Chely, Rudolph Anton, 1745-1757
factory marks with painters' marks

$\frac{X}{P}$ $\frac{X}{P}$

usually in
manganese-purple

BUCKAU (Magdeburg)
general pottery
1832-

'Buckau Porzellan Manufaktur'

B P M

CASSEL (Hesse-Nassau)

faïence

1680-1788

probably mark of Johann Heinrich
Koch, 1719-1724

HK 1719

Johann Christoph Gilze, 1724-
'Hessen-Land'

$\frac{H}{3}$ $\frac{H}{C}$

hard-paste porcelain
1766-1788
mark of the Hessian lion, resembling the Frankenthal mark, but with double tail, 'Hessen-Cassel'



H.C.

earthenware
1771-1862

'Steitzische Vasenfabrik
in Cassel'



impressed

COBURG (Thuringia)
faïence
1738-1786

C.B

COLDITZ (Saxony)
cream-coloured earthenware
1804-

COLDITZ
impressed

COLOGNE (Rhineland)
faïence and porcelain
c. 1770-early 19th Century

'Eug. Cremer u. Sohn
in Cöln a. R.'

'Cremer Nippe'
impressed



in black

NF3

in purple

KÖLN
impressed

CRAILSHEIM (Wurtemberg)
faïence
c. 1745-19th Century

Crailsheim
1749

DAMM (nr. Aschaffenburg)

1827-

cream-coloured earthenware

mark on reproductions of Höchst
figures**DESSAU** (Thuringia)

dark-brown stoneware

1807-

Hunold, Friedemann

'HUNOLD'
impressed**DIRMSTEIN** (nr. Worms, Rhine-
land)faïence and cream-coloured
earthenware

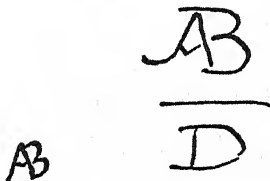
1778-1788

mark taken from the arms of the
episcopal see of Worms**DOROTHEENTHAL** (nr. Arnstadt,
Thuringia)

faïence

c. 1716-c.1806

'Augustenburg'

probably Johann Michel Rass-
lender, painterprobably Johann Martin Frantz,
painterprobably Johann Martin Meisel-
bach, painter

an unidentified painter

**DRESDEN**

1872-

Donath, decorator in Meissen style



1866-

Hamann, decorator in Meissen
style

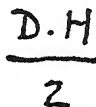
early 20th Century

Hirsch, F., decorator in Meissen
style

faïence

1708-1784

Horisch, Christiane, 1768-1784



1869-

Klemm, decorator in Meissen style



1887-

Lamm, A., decorator in Meissen
style

late 19th Century

Meyers & Sohn, decorator in
Meissen style

general pottery

1856-

Villeroy & Boch





1843–

Wolfsohn, chiefly decoration only

DURLACH (Baden)faïence and cream-coloured
earthenware

1722–1840

early mark on faïence

on cream-coloured earthenware
from 1818

'Herzog'

'DURLACH'
impressed**ECKERNFÖRDE** (Schleswig)

faïence

1759–1785

1759–1764

Johann Nicolaus Otte at Criseby

1764–1768

probably initials of painter Abra-
ham Leihamer

probably initials of painter Johann
Cornelius Ewald

O
E
B
E
76

O
Eckertförde
Buchwald
67 Jahr

EICHSTÄTT (or Aichstätt, Middle
Franconia)
white and cream-coloured earthen-
ware
1819-

EICHSTAETT
impressed

EISENBERG (Thuringia)
earthenware
early 19th Century
Mühlberg



ELLWANGEN (nr. Utzmemmingen,
Wurtemberg)
porcelain
c. 1758



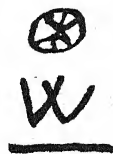
underglaze blue

rare mark from the arms of Ell-
wangen

ERFURT (Thuringia)
faïence
c. 1717-1792

rare factory-mark

mark of J. J. Wunderlich, painter



mark of Georg Matthäus Schmidt



mark of Johann Andreas or Chris-
tian Andreas Vogel



unidentified painter

FLÖRSHEIM (nr. Frankfort-on-Main)
faïence
1765–present

FH in monogram with initials of
unidentified painters

i



FIM
i.7.80

probably for 'Chur-Mainz' or
'Carthaus-Mainz'

CM
1781

cream-coloured earthenware
1781–1793
Mathias Joseph Weingartner

M&I
W
impressed

FRANKENTHAL (Palatinate)
hard-paste porcelain
1755–1799

'Paul Hannong', 1755–1756 and
perhaps later (also on Strasburg
porcelain 1753–1754)

PH
impressed

'Paul Hannong Frankenthal',
1755–1756 and possibly until 1759

PH
F
impressed PHF
impressed

from the arms of the Elector Pala-
tine Karl Theodor, about 1756



in blue




in blue

initials of Joseph Hannong, 1758–1762


incised


in blue


impressed

from the arms of the Palatinate,
c. 1756–1759 (not to be confused
with the two-tailed lion of *Cassel*)


in blue

Monogram of 'Joseph-Adam-Han-
nong', 1759–1762


in blue

'Carl Theodor' period, 1762–1793,
and again in 1796


in blue

'Carl Theodor' mark with that of
Adam Bergdoll, 1762–1770


in blue

'Carl Theodor' mark with the last
two numerals of the year of manu-
facture of the porcelain, c. 1770–
1788


in blue

late 'Carl Theodor' mark, c. 1780–
1793


in blue

mark of Peter van Recum, potter,
1795



in blue

marks of Johann Nepomuk van
Recum, potter, 1797-1798



in blue



in blue



in blue

Adam Clair, 'repairer', 1787-1799
(also on his work at Nymphenburg)



incised

A. Van Eger, 'repairer', 1770-1774



incised

Unidentified marks, possibly 're-
pairers'



incised



incised

Appel, painter, 1765-1784



in enamel colour

Glöckel (?), 1762-1799



in enamel colour

Gastel, P. Hyacinth, painter (pos-
sibly *Hausmaler*), 1765

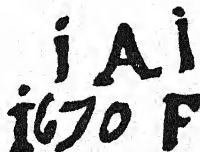
'P. Hy. Gastel'
signature

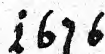
FRANKFORT-ON-MAIN

faïence

1666-c. 1772

unidentified painter, 'J.A.J.'





probably the mark of Balthasar
Thau

F
B.T

F F 10



FRANKFORT-ON-ODER (Brandenburg)
faïence and glazed earthenware
1763–19th Century

Karl Heinrich, 'Frankfort-Heinrich'

$\frac{F}{H}$ $\frac{3}{H}$ $\frac{H}{F}$

FREIBERG (Saxony)
stoneware
late 17th Century



impressed

FRIEDBERG (nr. Augsburg, Bavaria)
faïence
1754–1768

Joseph Hackhl, 'Chur-Bayen'

♂
C.B.
H.

C.B

FULDA (Hesse)

faïence

1741–1758

arms of Fulda and signature of
Adam Friedrich von Löwenfinck



F.v.L.

usual form of factory-mark

FD
FD, $\frac{FD}{BS}$

hard-paste porcelain
1765-1790

Fuld.
1743
BK.

c. 1765-1780

+

'Fürstlich-Fuldaisch', 1780-1788
and earlier, so-called '*Heinrich-*
marke' (for Heinrich von Bibra,
Prince-Bishop of Fulda, 1759-
1788)



'*Adalbertsmarke*' for Adalbert III
von Harstall, Prince-Bishop from
1788 to 1803


FÜRSTENBERG (Brunswick)

hard-paste porcelain
1753-present
Duke Carl I of Brunswick

early marks

F J

in blue

late 18th and early 19th Century

S S

in blue

repairers' marks on early figures
by Feilner

Wⁿ W³

mark found on biscuit busts and
reliefs



on reproductions of old models



modern factory marks



GERA (Thuringia)

faïence
1752-c. 1780

hard-paste porcelain
1779-

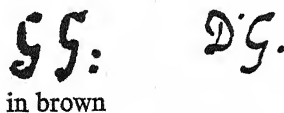


GLIENITZ (Silesia)

faïence and glazed earthenware
1753-



Countess Anna Barbara von Gas-
chin, 'Gaschin-Glienitz', 1767-c.
1780



cream-coloured and white earthen-
ware
1830-

GLINITZ
M

Mittelstadt, 1830-1870

G
impressed

GÖGGINGEN (nr. Augsburg)

faïence
1748-1752

gögging.

usual factory-marks

gög.

initials of the painter, H. Simon

Göggingen
HS

marks of Joseph Hackl, probably
after closing of factory

*
H J. I**GÖPPINGEN** (Wurtemberg)

faïence
1741-1778

stag's horn from the arms of
Wurtemberg



initials of Johann Mathias Plieder-
hauser ('Blieder Hauser')

J M B H
GOTHA (Thuringia)

hard-paste porcelain
1757-

R

R
impressed

c. 1783 and later

R-g

c. 1783-c. 1805 'R-g' (for Rotberg)

1805 and later

G

'Gotha'
in blue or
enamel colour

c. 1830- 'Henneberg'



Simson Bros., 1881-



Gotha

mid-19th Century mark on litho-
phanies Hennebergsche Porzellan
Manufaktur

HPM
impressed

GRENZHAUSEN (Rhineland)

stoneware
15th Century-

Merkelbach & Wick 1873-



GROSS-STIETEN (Mecklenburg)

faïence
c. 1753-

Chely, Christoph Rudolph

'VH' for von Hagen, propr.

V: H:
Gros. Stieten
Chely
9

GROSZBREITENBACH

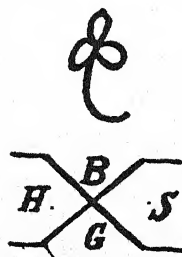
(Thuringia)
hard-paste porcelain
c. 1778

mark as for Limbach used 1788
onwards

Bühl & Söhne, 1869-

GRÜNSTADT (Rhineland)

general pottery
1801-present



Bordollo and family, 1812-c. 1880



'Gebrüder Bordollo Grünstadt'

'G B G'

HAMBURG

faïence

mid-17th Century

marks presumed to be those of
painters:

c. 1625-1630

c. 1630-1640

c. 1640-1655

D KB

DS

M
E

R

CS

ii

ig

C

Q

HANAU (Frankfort-on-Main)

faïence

1661-1806

cream-coloured earthenware

1797-1806

marks of early period (incised

marks of throwers, the others of
painters)

Hieronymus von Alphen period,
1740-1786



HVXX
S
41

XX
K

Hanau
S

Hanau
VA

$\frac{21}{18}$ $\frac{20.1}{11.7}$

Hanau
don. 25. 12.
Feb 1793

late marks

HI

HILBRINGEN (nr. Treves, Rhine-
land)
earthenware
early 19th Century

HILBRINGEN
impressed

HILDESHEIM (Hanover)

hard-paste porcelain
mid-18th Century

Busch, Canon of Hildesheim, en-
graver

'Busch'
signature

Kratzberg, Canon of Hildesheim,
engraver

Kratzberg
Canon
H 26
1778

HIRSCHAU (nr. Amberg, Bavaria)

cream-coloured earthenware
1826-

HIRSCHAU
impressed

HÖCHST (nr. Mayence)

faïence

1746-1758

Founded by Adam Friedrich von
Löwenfinck

factory marks with those of pain-
ters:

George Friedrich, 1746-1750, or
his son Ignatz Hess, c. 1750



G. F. Hess, 1746-1750



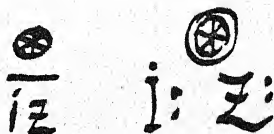
G. F. Hess

Ignatz Hess

Ign Hess

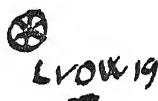
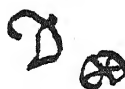
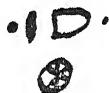
Johannes Zeschinger, c. 1750

Zeschinger





Adam Ludwig

probably Joseph Philipp Dann-
hofer, 1747-1751?)

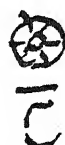
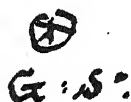
probably Pressel, c. 1750



unusual forms of the factory-mark



unidentified painters



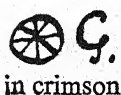
hard-paste porcelain

c. 1750-1796

wheel-mark versions of the May-
ence armorial device, 1750-c. 1765

in red

inaccurate version of the above



in crimson

Lothar Charlot, painter



in purple



in red

rare marks



incised



impressed

1762-1796



underglaze
blue

c. 1765-1774



underglaze
blue

probably mark of Simon Feilner



incised

'repairers' marks



all incised

Löwenfinck, Adam Friedrich von,
b. 1714, d. 1754, painter, also at
Bayreuth, Meissen, Ansbach,
Fulda, Weissenau, Haguenau

'de Löwenfincken
pinx'.

'F.v.L'.

'v. Löwenf. peint'

HOHENBERG (Bavaria)

hard-paste porcelain

1814-

Porzellanfabrik C. M. Hutschenreuther

*'Hubertusberg T'***HUBERTUSBURG** (Saxony)

faïence and cream-coloured earthenware

1770-1848

Tännich, Johann Samuel Friedrich



marks on earthenware :

*'Königliche sächsische Steingutfabrik Hubertusburg'*K.S.ST.F.
HK. S. ST. F.
HubertusburgWedgwood
all impressed

Weigel and Messerschmidt, 1840-1850

*'W & M'***ILMENAU** (Thuringia)

hard-paste porcelain

1777-

Griener, Gotthelf, 1788-1792

Nonne, Christian, 1792-1808

Nonne & Roesch, 1808-

Galluba & Hofmann, 1888



N & R

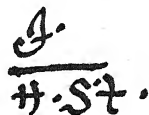


ITZEHOE (Holstein)

faïence

c. 1802

Stemmann, Heinrich

**JEVER** (Oldenburg)

faïence

1760-1776

Tännich, Johann Friedrich Samuel,

1760-1763



'K' for unidentified painter

**KARLSRUHE** (Baden)

general pottery

1901

Grossherzogliche Keramische
ManufakturGrossherzogliche Majolika-Manu-
faktur**KELLINGHUSEN** (Holstein)

faïence

18th Century

Carsten Behren's factory, 1763-
1782

Joachim Moeller, 1785-1795

KH
M

Dr. Sebastian Grauer, 1795-1820

K · H
—
D · T · G

c. 1800

K · H ·
—
P · A

KELSTERBACH (Hesse-Darmstadt)

faïence and cream-coloured
earthenware
1758-c. 1823

early faïence mark, 'Königstädten'
or 'Kelsterbach'

hard-paste porcelain

1761-1768

1789-c. 1802

marks used 1766-1768 and 1789-
1802

K

HD

HD

in blue or
manganese

porcelain mark, rare before 1789



in blue or
impressed
on cream-
coloured ware

probably mark of Seefried, re-
pairer and modeller

'S'
incised

Johann Andreas Gunther, repairer

'G'
incised

KIEL (Holstein)

faïence

1763-1788

probably factory of Kleffel, 1762-
1763Kiel.
Kleffelmark of Tännich and Kleffel
(painter)Kiel
 $\frac{T}{K}$ mark of Tännich and Christopher-
son (painter) $\frac{K}{\frac{T}{\Phi}}$ mark of Buchwald and Leihamer
(painter) $\frac{K}{\frac{B}{\Phi}}$ mark of Buchwald and Koch
(painter) $\frac{K}{\frac{B.}{K}}$ mark of Buchwald and Abraham
Leihamer (painter) $\frac{K}{\frac{B.}{A+69}}$ Dint

KLOSTER-VEILSDORF

(Thuringia)

hard-paste porcelain

1760–present

usual factory-mark, 1760–1797

rare and early mark, including the
arms of Saxony, before 1765monogram mark to imitate
Meissen1797 onwards, also used from 1788
at Limbach, Groszbreitenbach and
Ilmenauincised mark on Italian Comedy
figures

modern factory-marks

KÖNIGSBERG (East Prussia)

faïence and lead-glazed wares

1772–1811

'Hofrath Ehrenreich', 1778–1787

lead-glazed wares, 1780–1811

wares in Wedgwood style

1775–1785

Collin, Paul Heinrich

KRANICHFELD (Saxony)

hard-paste porcelain

1903–

CY.  

CIV

 EZ
HE ¹²/₇ 87
Himpressed
and paintedK
impressed'frères Collin
à Königsberg'

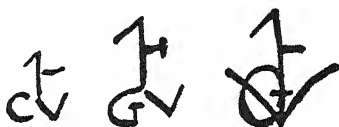
Kranichfelder Porzellan-Manufaktur



KREUSSEN (nr. Bayreuth)

stoneware
16th Century

'House-marks' of members of the
Vest family



faïence
early 17th Century

Lorenz Speckner, dated 1618



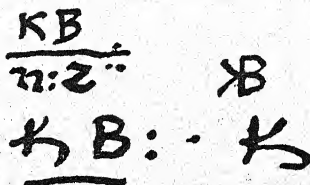
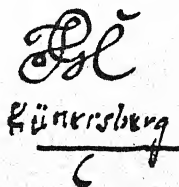
'Johann Georg Herzog von Sachsen', Duke and Elector of Saxony



KÜNERSBERG (nr. Memmingen)

faïence
1745-c. 1790

monogram of Conradi; dated 1745



LAIM (nr. Munich, Bavaria)
earthenware
1797-

Fab. Laim
impressed

LESUM (nr. Bremen)
faïence and earthenware
1755-present



Johann Christoph Vielstich, found-
er

factory-mark with that of painter
Grote



factory-mark with unidentified
painter



LETTIN (Saxony)
hard-paste porcelain
1858-



Baensch, Heinrich

LIMBACH (Thuringia)
hard-paste porcelain
1772-




1772-1788

1772-1788, in imitation of 'Mar-
colini' Meissen



1778- , marks of Greiner, also
used at Kloster-Veilsdorf, 1797- ,
Groszbreitenbach, 1788- , and
probably Ilmenau, c. 1786-1792




Haag, Johann Jakob Heinrich,
factory painter and *Hausmaler*,
1767-c. 1800

Heinrich Haag

Haag, Johann Friedrich, factory
painter and *Hausmaler*, 1767-c.
1800

W
J: Haag.

LUDWIGSBURG (Wurtemberg)

faïence
1757-1824

marks of Niderviller and Bruns-
wick also used

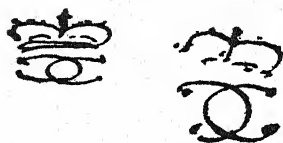
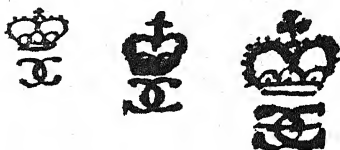


cream-coloured earthenware
1776-1824



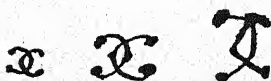
hard-paste porcelain
1756-1824

Duke of Wurtemberg, Charles
Eugene, 1758-1793



in blue, also
rarely in red

1758-1793



painted in
blue

Stag's horns from the arms of
Wurtemberg, last quarter of the
18th and early 19th Century



painted in
blue

mark with stag's horns, c. 1780



Duke Ludwig, 1793–1795



King Friedrich ('Friedrich Rex'),
1806–1816



both painted
in red or gold,
or impressed



LOUISBOURG

in black

King Wilhelm, 1816–1824



red, gold or
impressed

probably Jean-Jacob Louis, 'chief-
repairer', 1762–1772



incised

'repairers' F. N. Schmauch and
'Garnier' (?)



incised

J. G. Heinzenmann, 1760-1789,
painter



red or other
enamel colour

D. C. Sausenhofer, 1760-1802,
painter



red or other
enamel colour

J. J. Grothe, c. 1765, painter



red or other
enamel colour

1760-1770



all the above marks have been used
in modern times by the Wurttem-
bergische Porzellan-Manufaktur,
Schorndorf, generally with the let-
ters 'WPM' below

MAGDEBURG (Hanover)

faïence
1754-1786

'Magdeburg Fabric'

Guichard, Johann Philipp




cream-coloured earthenware
1786-

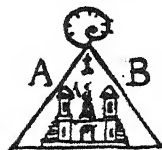
M
GUICHARD
impressed

earthenware
1799–

Georg Schuchard, 1806–1865

Bauer, A., 1865

SCHUCHARD Mg M
H S
both impressed



MARKTREDWITZ (Bavaria)
hard-paste porcelain
late 19th Century–
Thomas F.



MAYENCE

cream-coloured earthenware
early 19th Century–

MAINZ M Z
both impressed

MEISSEN (nr. Dresden, Saxony)
hard-paste porcelain
1710–present



impressed

marks found on Böttger's red
stoneware, c. 1710–1720 or later

B C i i 3
incised

about 1724



impressed

Augsburg decorated porcelain, c.
1730–1735

MCS B

all in pale
brownish-red
lustre

55 x

imitation Chinese marks found
chiefly on blue-and-white, c. 1720-
1725



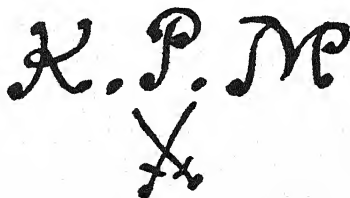
all in
underglaze blue

so-called caduceus-mark, from c.
1723



underglaze blue

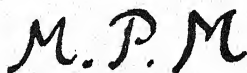
'Königliche Porzellan Manufaktur',
1723-1724



'Königliche Porzellan Fabrik',
1723-1724



'Meissner Porzellan Manufaktur',
1723-1724



all in underglaze
blue

crossed-swords mark adopted 1724



in blue or black
enamel

early examples of crossed swords
mark, c. 1724–1725



underglaze blue

1725–1763



underglaze blue

c. 1725–1745, with unexplained
numerals



underglaze blue
and gilt

on blue-and-white wares, c. 1725



underglaze blue

'Dot Period' mark of c. 1740



underglaze blue

'Dot Period', c. 1763–1774



underglaze blue

'Marcolini Period', 1774–1814



underglaze blue

biscuit-ware, after c. 1780

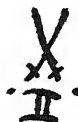


impressed

c. 1814–1818



c. 1818



c. 1818–1924 ('1710' and '1910' were written on either side of mark of all important products during 1910)



since 1924



cipher (for 'Augustus Rex') of King Augustus II of Poland, generally 1725–1730. Common on forgeries



all in underglaze blue

rare mark, probably only in 1733 for Frederick Augustus II



underglaze blue

c. 1725–1730



in gold

Examples of palace-marks :

'*Königliche Hof-Conditorei*' (Royal Confectionery or Pantry)

K. H. C.

'*Königliche Hof-Conditorei Warschau*' (same at Warsaw)

K. H. C. W.

both in red, black
or other enamel
colour

'*Churfürstliche Hof-Conditorei*'
(Electoral Court Confectionery)

C. H. C.

'*Königliche Hof-Kuche*' (Court-Kitchen)

K. H. K.

'*Königliche-churfürstliche-Polnische Conditorei*'

K. C. P. C.

unidentified palace-mark, c. 1725

B. P. J.
Dresden.

underglaze blue

unidentified 'repairers', or indications of body compositions

✠ :: †

all incised

rare mark, c. 1730-1750(?)

MEISSEN

impressed

painters' marks :

M. x

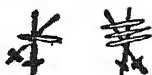
both underglaze
blue

inventory-mark on Meissen porcelain in (or from) the Royal Collection at the JOHANNEUM

N = 274
W

engraved on
the wheel and
coloured black

Factory cancellation marks on wares sold in the white or as imperfect specimens about 1760



impressed numerals are generally mould-numbers referring to an inventory begun in 1763

Dietrich, Christian Wilhelm Ernst, Art-director at Meissen, 1764–1770

'CWED in 1730'

Häuer (or Hoyer), Bonaventura Gottlieb, painter, 1724–

'B.G.H.Ping'
signed

Herold (or Höroldt) Johann Gregor, Art-director

'Johan Gregorius
Höroldt inven:
Meissen den 22
Janu. ano 1727'

Herold (or Heroldt), Christian Friedrich, painter, 1725–1777

'C.F.Herold invt.
et fecit
a Meissē 1750: d.
12 Sept'

Hunger, Christoph Conrad, gilder and enameller at Meissen, c. 1715–1717 (also at Vienna, Venice, Rörstrand, Copenhagen, Stockholm, St. Petersburg)

Hunger. F.
.
.
.

Kaendler, Johann Joachim, Modellmeister, 1733–1775

'J.J.Kaendler'
signed

Busch, August Otto Ernst von dem, engraver of Meissen and Fürstenberg porcelain, 1748–1775

'Busch'

'Busch fecit
Himmelthuer 1768'

Ferner, F. J. (*Hausmaler*), on outdated blue and white Meissen

'Ferner inve'

Teichert C., 1864

MEISSEN

METTLACH (Rhineland)

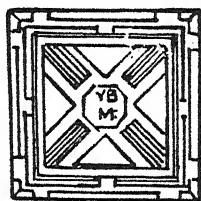
1809–

glazed earthenware

J. F. Boch & Buschmann

B B
in blue
Boch Buschmann
à Mettlach
impressed

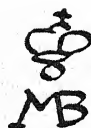
Villeroy & Boch, 1842

**MOSBACH** (Baden)

1770–

faience and cream-coloured
earthenware

'Carl Theodor', also claimed as
Frankenthal



'Mosbach-Tännich'

'Tännich'

T

Carl Friedrich of Baden, after 1806

F

probably Mosbach, after 1806

M

cream-coloured earthenware, after
1818M
impressed'MOSBACH'
impressed**MÜNDE**N (Hanover)

1737-1854

faïence and glazed earthenware

mark of von Hanstein, 1737-1793

C C
C

including a painters' mark

C C
C
ε

painters' mark

H H

NIEDER-SALZBRUNN (Silesia)

1882-

hard-paste porcelain

Ohme, Hermann

O
H**NUREMBERG** (Bavaria)

16th Century

maiolica

probably Reinhard, dated 1526

R+

Hirschvogel-Nickel-Reinhard fac-
tory, second quarter of the 16th
Century

nx

1712-c. 1840
faience

factory-mark after 1750

NB

\$

painters' signs

2

4 4

probably Johann Rossbach, pain-
ter, c. 1715

IR
1723

probably Johann Andreas Mark,
painter, c. 1715-1770

MF

probably J. V. Bontemps, c. 1730

B

Andreas Kordenbusch, painter, d.
1754

A

marks of painter Georg Friedrich
Kordenbusch and his pupils

NB
K

G. K. G. K.

M. K. K.

M. K.

Justus Glüer, painter, 1722-1723

1723
Glüer

unknown painter

G. M. R.
A: 1723G. F. Grebner.
.. 1723. a. 4. 1663.

G. F. Grebner, painter, 1717-1730

G. Grebner

N. Pössinger, painter, 1725-1730

N. Pössinger

P. C. Schwab, painter, 1725-1730

P. C. S.

L. F. Marx, probably after 1750

MARK..

L.F.M. MF

Seligmann, painter

Seligmann
1779

Schwartz, J. von, 1880-



Hausmaler:

Faber, Johann Ludwig, 1678-1693
(also on glass)

LF

JL3

Gebhard, Johann Melchior, c. 1720

IMG

Helmhack, Abraham, c. 1675-1700

AM.

Schaper, Johann, b. 1621, d. 1670
(also on glass)

S

IS

Monogrammist I.C. (or C.I. or J.C.), late 17th Century (painter in black enamel)

IC

Monogrammist C. B., early 18th Century

CB
1701

Monogrammist I.H., second half of 17th Century (Johann Heel, b. 1637, d. 1709)

I.H

Monogrammist M.B., mid-18th Century

MB

Monogrammist M.S. (probably M.
Schmid), early 18th Century

MS S
M

Nymphenburg

Monogrammist W.R. (probably
Wolf Rössler), late 17th Century

WR

NYMPHENBURG (nr. Munich,
Bavaria)
1753–present
hard-paste porcelain

'Bustelli period', 1754–1765



'Auliczek period', c. 1765–1780



all impressed

rare early mark



incised

c. 1780–1790



impressed

c. 1800



impressed

c. 1810–1850



middle of 19th Century



c. 1850-1862



all impressed

the 'hexagram mark', 1763-1767



another form of the above mark

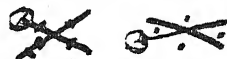
G 2 m 1 a 3

marks on coffee-cups made for the
Turkish market:

'Chur-Bayern'



form of crossed swords



all in blue

initials of Franz Bustelli, 1754-
1763

F.B

impressed

initials of unknown workmen



Ds

EJ
A

Adam Clair, repairer, 1800-1829

AC

all incised

Georg Christoph Lindemann,
painter, 1758-1760GCL
1758

Johann Klein, painter, 1765-1771

K.

Franz Jezinger(?), painter, 1764 or later

FI

Kajetan Purtscher, painter, 1758-1813

C. Pulfher

all in enamel
colour

Inventory marks of the Court of
the Elector Carl Theodor

C. H. Conditoreij
j7.
j77j

C.H.C.

C. H.
Zöhrigaden, j77j.

C.H.Z.

C.H. Silberkaner
1771

all in enamel
colour

Anton Auer, painter, 1795-1814

A: A:

Hausmaler:

Amberg

Amb. j774

Johann or Franz Willand, 1756–
1758

J. W.

J. A. Huber, 1758–

J. A. H
1765

unidentified

OR

unidentified

XX

Staaliche Porzellan-Manufaktur,
modern marks



**OETTINGEN-SCHRATTEN-
HOFEN** (Bavaria)

1735–19th Century

faïence, white and cream-coloured
earthenware



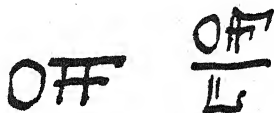
Albrecht August Köhler,
d. 1802

Schrattenhofen
Köcher

Schratten
hofen im
Ries

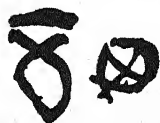


OFFENBACH (nr. Frankfort-on-
Main)
faïence
1739–



Offenbach

OSNABRÜCK (Hanover)
1727–1731
faïence



OTTWEILER (Rhineland)
1763–1794
hard-paste porcelain and faïence
glazed earthenware from 1784

'Nassau-Saarbrücken', on porce-
lain vessels

. N S .
underglaze
blue or gold

mark on figure

n.s.
W. 1766

PASSAU (Bavaria)
1840–
hard-paste porcelain

Dressel, Kister & Co



PFALZ-ZWEIBRÜCKEN (Rhenish
Palatinate)
1767–c. 1775
hard-paste porcelain



in underglaze blue,
black, or other
enamel colour

PLAUE-ON-HAVEL (Thuringia)
1817–
hard-paste porcelain
Schierholz



mark on lithophanies

PPM

POPPELSDORF (Bonn)
1755–present
faïence and general pottery
Wessel, Ludwig, 1825



Bonn



late 19th Century



modern mark



PÖSSNECK (Saxony)

1790–

hard-paste porcelain

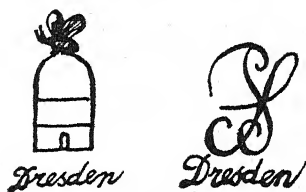
Conta & Boehme, modern mark

POTSCHAPPEL (Dresden)

1875–

hard-paste porcelain

Carl Thieme



POTSDAM (nr. Berlin)

1739–c. 1800

faïence

Rewend, Christian Friedrich



P. Dam

'POTSDAM-REWEND'

PROSKAU (Silesia)

1763-1850

faience up to 1793

and earthenware

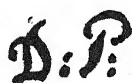


Count Leopold von Proskau,

1763-1769



'Dietrichstein' period, 1770-1783



'Leopold' period, 1783-1793

Dietrichstein at Weisskirchen, c.
1783

marks on earthenware, 1788-1850

PROSKAU
impressed

PR: NO: 11

2

impressed

RAEREN (nr. Aix-la-Chapelle,

Rhineland)

c. 1565-1600

stoneware

mark of Jan Emens, c. 1566-1594



Jan Mennicken

'IM 1576'

Mennicken der Alte

'M. der A 1583'

Tilman Wolf Kannenbacker, first
half of 17th Century

'TW' 'TWK'

Hubert Schiffer, 1880-

'H. S'

RATIBOR (Silesia)

1794-1828

cream-coloured earthenware or
stoneware

BEAUMONT

Joseph Beaumont of Leeds

R

Salomon Baruch, 1803-

BARUCH
all impressed

RAUENSTEIN (Thuringia)

1783-19th Century

hard-paste porcelain

R R R-n

early marks

19th Century

R-m

modern mark

R-n

REDSBURG (Holstein)

1764-1818

faience and earthenware
(faience ceased in 1772)

Christian Friedrich Clar, 1764-
c. 1784

CR

CR
PK
68

Clar.

on cream-coloured earthenware,
1772-1818

REN. I

RF

RHEINSBERG (Brandenburg)

1762-1866

faïence, cream-coloured and other
earthenwareKarl Friedrich Lüdicke
'Rheinsberg-Lüdicke'

L.R.B.G.

on earthenware and 'black bas-
altes' from 1786R
both impressed**RUDOLSTADT (Thuringia)**

1720-1791

faïence

(for porcelain *see Volkstedt*)

early mark



1854-

hard-paste porcelain

E. Bohne

**SAALFELD (Thuringia)**

1718-1719

faïence

'Saalfeld d. 18
Marzi anno
1718 f'**SCHLESWIG**

1755-1814

faïence

rare marks

Schwig

Schleswig

probably Johann Leihamer, pain-
ter, c. 1758

Otte & Lücke, 1755–1756

Ramsbuch, Johann, 1758–

factory-mark and Conrade Bade,
painter, 1764–1791

factory-mark and Boerre Odewald,
painter, 1761–1765

factory-mark with unidentified
painter

SCHEIBE (Thuringia)
1838–
hard-paste porcelain

A. W. F. Kister

K. P. M.

X

SCHNEY (Bavaria)
c. 1783–
hard-paste porcelain

SCHNEY
impressed

E. Liebmann, modern

SCHÖNWALD (Bavaria)
1904–
hard-paste porcelain
Müller, E. & A.

M.P.M.

SCHORNDORF

1904-
hard-paste porcelain

Bauer & Pfeiffer

**SCHRAMBERG** (Wurtemberg)

1820-
white and cream-coloured earthen-
ware

SCHRAMBERG
impressed

1883-
general pottery
Villeroy & Boch

**SCHREZHEIM** (nr. Ellwangen,
Wurtemberg)

1752-
faïence

usual factory-mark with unex-
plained additions

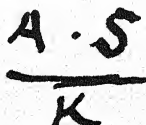
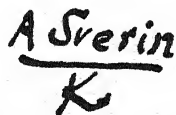


common painter's (?) mark

**SCHWERIN** (Mecklenburg)

1753-
faïence
Johann Adam Apfelstädt, d. 1771

'Apfelstädt-Schwerin' and painter's
mark



SELB (Bavaria)

late 19th Century-
hard-paste porcelain

Ph. Rosenthal, 1880-



Heinrich & Co., 1904-

**SITZENDORF (Thuringia)**

1850-
hard-paste porcelain

Voigt

**STOCKELSDORF (nr. Lübeck)**

1771-19th Century
faience



'Stockelsdorff-Buchwald-Abraham
Leihamer', modeller and painter,
1772-1774

probably initials of painters also
found on similar marks:



Johann Leihamer

'JL'

J. A. G. Adler

'A'

D. N. O. Seritz

'S'

C. T. F. Kreutzfeldt

'C'

STRALSUND (Pomerania)

c. 1755-1792

faience

Johann Eberhardt Ludwig Ehren-
reich, 1766-

$\begin{array}{r} \text{K-E} \\ 20 \\ \hline 1 \end{array} 68 \quad \begin{array}{r} \text{W-E} \\ 24 \\ \hline 1 \end{array} 70$

usual mark including initials of
proprietor, painter, date, etc.

$\begin{array}{r} \text{K-EW} \\ 22 \end{array} \quad \begin{array}{|c|c|c|} \hline \text{S} & \text{t} & \text{2} \\ \hline & \text{K} & \text{2} \\ \hline & \text{E} & \text{70} \\ \hline \end{array}$
5. 7. 70

including mark of Johann Otto
Frantzen, painter

$\begin{array}{r} \text{t-E} \\ \text{K} \\ \hline 2 \\ \text{Frantzen} \\ 1.7. \frac{24}{11} 6.9 \end{array}$

Christian Adam Dettloff, painter

$\begin{array}{r} \text{K-G} \\ 17 \frac{25}{9} 72 \\ \hline \text{H} \\ \hline \text{C.A.D.} \end{array}$

STRIEGAU (Silesia)

c. 1600–
earthenware

wares made in imitation of Roman
'terra sigillata'

TELTOW (Prussia)

1904–
hard-paste porcelain

Berliner Porzellan-Manufaktur

TETTAU (Franconia)

1794–
hard-paste porcelain

Schmidt

Porzellanfabrik Tettau

modern marks :

JKK
A O F
1778.



impressed



T.



TIEFENFURT (Silesia)

1808-
hard-paste porcelain
Schlesische Porzellanfabrik
Donath. P,

**TILLOWITZ** (nr. Flakenberg)

1804-
faïence-and earthenware

Degotschon, Johann

'T' 'TbF'

'Tillowitz'

**UNTERKÖDITZ** (Thuringia)

1846-

Moller & Dippe



impressed

VAUDREVANGE *see* **WALLER-FANGEN****VOLKSTEDT** (Thuringia)

c. 1760-
soft and hard-paste porcelain

Macheleid, Georg Heinrich

mark on soft-paste, including the
hay-fork from the Schwarzburg
arms

hard-paste marks, 1760-1799



mark used after protest of Meissen
in 1787



Greiner & Holzapfel, 1799–1817 or
later



Beyer & Boch, decorating from
1853, and manufacturing from
1890



Eckert, 1895–



Älteste Volkstedter Porzellanfab-
rik (formerly Triebner)



WALDENBURG (Silesia)

1831–
general pottery

Krister, Carl



in green

WALDERSHOF (Bavaria)

modern
hard-paste porcelain

Haviland, Johann

o



WALLENDORF (Thuringia)

1764–
hard-paste porcelain

imitation Meissen mark, before
1778



probably after 1778



Kaempfe & Heubach, modern
mark

**WALLERFANGEN** (Saar Basin)

1789–
cream-coloured earthenware



Villeroy

Vaudrevange
both impressed

**WEILBURG** (Hesse)

1797–
glazed earthenware



impressed

1813–

'W.J. WIMPF'

WERDAU (Saxony)

1865–
hard-paste porcelain



Fraureuth

impressed

WIERSBIE (Silesia)

1775–1783
faïence



WIESBADEN (Nassau)

1770-1795

faïence and cream-coloured earthenware

'Wiesbaden-Dreeste'

WD

'Nassau-Usingen'

NW

WRISBERGHOLZEN (Hanover)

1735-1834

factory-mark with that of a painter

WR

WR
D**WURZBURG** (Lower Franconia)

c. 1775-1780

hard-paste porcelain

'Johann Caspar Geyger'

C . G
WFriedrich Thomin, *Hausmaler*,
early 19th Century, on Nymphen-
burg and Thuringian porcelain

WB

W

both in black

ZELL (Baden)early 19th Century-
general pottery

G. SCHMIDER



ZERBST (Anhalt)

1720-1768

1793-1861

faïence

factory-mark

probably Christian Langendorf,
artist, 1722-1723Christian Andreas Langendorf
(son), artist, 1761-1782

Z

CL
8JCL
ZZ
LW
ZM
Z

M

1793-1861

ZERBST
impressed

Sandkuhl, late 18th Century

L S
Z

Great Britain and Ireland

THE English late-medieval wares are not only of great artistic interest, but historically important as the direct ancestors of the Staffordshire wares. Little is known of the places of their production, the finer specimens perhaps being made in monasteries, and though of coarse materials the jugs and pitchers are often of great beauty of form and bear simple but effective decoration.

In the 15th and 16th Centuries smaller neater jugs appear with a rich copper-green glaze together with a hard red pottery with dark brown or black glaze sometimes decorated with trailed white slip or with applied pads of white clay.

A rare and distinct class of 16th Century English pottery comprises cisterns, stove-tiles and candle-brackets finely moulded in relief and covered with a green or yellow glaze.

English pottery tradition before the industrial period was rooted in the medieval use of lead-glazed earthenware. The 16th Century Cistercian pottery was the immediate forerunner of the Tickenhall and Staffordshire slip-wares, and the tradition of the last in turn gave vitality to the 'Astbury' and 'Whieldon' wares made in the same district in the 18th Century.

The impulse towards refinement, which had been inspired by the Elers brothers (who made fine red wares in the Chinese style) and by the vogue of porcelain, also led to the making of a fine white salt-glazed stoneware in Staffordshire, where the industrialising process was finally carried through by Josiah Wedgwood. His cream-coloured ware was immediately imitated at numerous neighbouring potteries as well as at Leeds, Liverpool, Bristol, Swansea, Sunderland, Newcastle, Portobello and elsewhere, quickly securing a world-wide market.

Aside from the main English tradition are the decorative stonewares of Wedgwood, products of the Neo-Classical enthusiasm.

Tin-glazed ware, largely inspired by Italian, Dutch and Chinese models, was made at Lambeth, Bristol, Liverpool, Dublin and Belfast, but had little effect on the main current of the English tradition as represented by the wares of Staffordshire, where delftware (as this is called) was never made. English delftware was painted in high-temperature colours; overglaze enamels were used only on very rare examples and were probably the work of Dutch independent enamellers.

The 17th Century stoneware of Fulham, inspired at first by the Rhenish and Chinese wares, produced the isolated phenomenon of

GREAT BRITAIN & IRELAND

Dwight's admirable figures; that of Nottingham, though typically English, was of minor importance, reflecting latterly something of the Staffordshire style.

English porcelain of the 18th Century is remarkable for its variety of composition. Soft-pastes of French type were made at Chelsea, Derby and Longton Hall; soapstone pastes at Worcester, Caughley and Liverpool; and hard-paste at Plymouth and Bristol. From about 1750 onwards for several decades Derby was a most productive factory and a large proportion of the surviving English porcelain figures were made there. At Bow the use of bone-ash from 1749 heralded the type of porcelain which towards the end of the 18th Century became and still remains the English standard body; this, last was a hybrid porcelain in which some part of the kaolin was replaced by bone-ash. At Nantgarw and Swansea a belated soft-paste was made in the period 1813-23.

None of the factories enjoyed royal or princely protection or subsidy, and most were short-lived. Chelsea, and possibly Worcester, alone reached the standard set by the chief manufactures of France or the many establishments supported by the rulers of small states in Germany; the porcelain of the first-named, however, ranks with the best ever made in Europe. The unsophisticated charm of Bow and Lowestoft is of a different order and typically English.

From the absence of marks, the English porcelains are difficult to identify. The chief factories were those named above, but other early manufactures may have existed in Limehouse, Lambeth, Kentish Town and elsewhere.

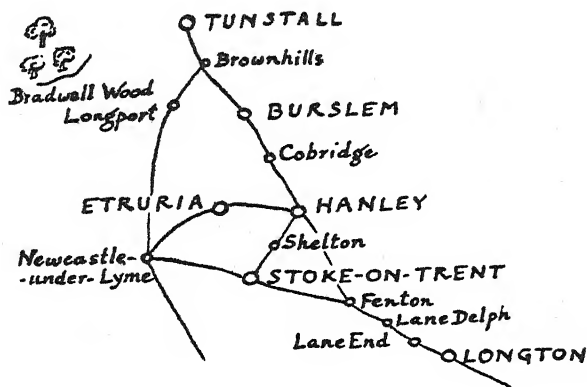
The ceramic art of the 19th Century suffered no less than others from misdirected effort and mistaken enthusiasms. While the early part of the century lived largely on the artistic capital of the preceding period, the later part was chiefly occupied with the deliberate revival of former styles.

Yet in spite of unfavourable conditions the native genius of the English potters did succeed in producing wares which are both beautiful and of permanent value; the simple 'cottage china' and lustre wares of the New Hall type and its kindred earthenware; Worcester, Derby, Spode, Coalport and other porcelains which were its opulent contemporaries and successors, the charming blue-printed ware, and the entirely English brown stonewares of the Midlands and Lambeth. A singular use of glazed Parian is to be noted in the wares of Belleek in Co. Fermanagh, Ireland, where a pottery was started in 1857. Vases in naturalistic shell-forms were especially characteristic.

At the end of the century the revival of handicraft makes its appear-

GREAT BRITAIN & IRELAND

ance with De Morgan and the Martin Brothers, heralding the studio pottery of the present day.



THE POTTERY DISTRICT OF STAFFORDSHIRE

AYLBURTON (Gloucester)

Taena Community, 1950–

slipware

Leach, Margaret



CHB

P

BARNSTAPLE (Devon)

Brannam, C. H., c. 1885

Dewdney (decorator)

'artist-potters'

BILLINGHAM (Durham)

Dunn, Constance, 1933–

studio-potter

**BLACKHEATH** (London)

Matthews, Heber, 1927–

Studio potter

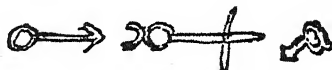
Hm.

BOW (Stratford-le-Bow, E. London)

c. 1750–c. 1775–76

soft-paste porcelain

early marks, probably before 1750



incised

presumably 'repairers' marks,

1750–1760

R B

incised impressed

AF

incised

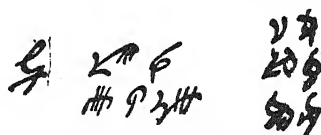
probably mark of 'repairer' TEBO

T° T

impressed

marks on blue-painted wares,
1750–1770

F B G

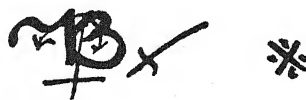


in underglaze blue

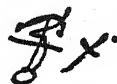
on figures and other late pieces

in red in underglaze blue
& red

in underglaze blue

in underglaze
blue and redin underglaze
blue

in underglaze blue



in red

on blue and white cups



in blue

BRAMPTON (nr. Chesterfield,
Derby)
Oldfield & Co. 1810-
general pottery

J. OLDFIELD
OLDFIELD & Co.

BRAUNTON (N. Devon)

Garnish, W. H., modern earthen-
ware
studio-potter

**BRAUNTON
POTTERY
DEVON**

BRISTOL (Gloucester)

The Bristol Pottery, 1652-
Pountney & Co. Ltd.
earthenware

**Bristol
Est. 1652.
Pountney & Co. Ltd
England**

*Yf. 1st Sept.
1761*

mark of John Bowen, delft-painter

Bowen - fecit;
in blue

initials of Michael Edkins, delft-
printer and his wife, on plate dated
1760

**E
M-B
1760**

printed in blue

about 1825



printed in blue

1816-1835

POUNTNEY & ALLIES
impressed

about 1830

soft-paste porcelain
c. 1750–1752
transferred to Worcester



printed in blue

'BRISTOLL'

'BRISTOL'

'BRISTOLL 1750'
all impressed in relief

hard-paste porcelain
Cookworthy's and Champion's
factory 1770–1781
early mark during Cookworthy's
ownership (also used at Plymouth)

4

in underglaze blue, blue
enamel, red or gold

x 6
x

in blue enamel

+ x x B

in underglaze blue
and blue enamel

in blue
enamel

Coombes, a china-mender, c. 1780–
1805
in pale brown lustre (probably
produced by lightly firing writing
ink)

*Coombes
Queen St
Bristol.*

CASTLE HEDINGHAM (Essex)

Royal Essex Pottery, c. 1870-1900
Bingham, Edward
glazed earthenware



applied in relief

CASTLEFORD (Yorkshire)

c. 1790-
Dunderdale, David
cream-coloured earthenware and
stoneware

DD&C^o
CASTLEFORD

impressed

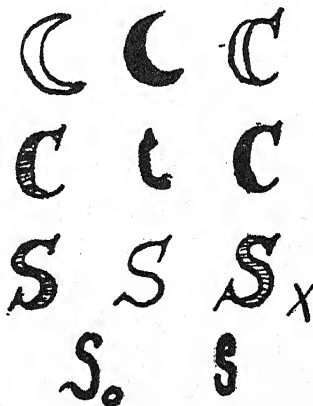


Clokier & Co., Ltd.
modern

CAUGHLEY (Shropshire)

c. 1750-1814
soft-paste porcelain from 1772
Turner, Thomas, 1772-1799
Rose, John, 1799-1814 (for decor-
ating only)

early marks



printed or painted in
underglaze blue

SALOPIAN
Salopian

underglaze blue or impressed

from 1780



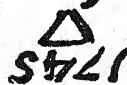
printed or painted in
underglaze blue

CHELMSFORD (Essex)

Washington, R. J., 1938-
studio-potter

**CHELSEA (London)**

c. 1745-1784 soft-paste porcelain
early mark of 'incised triangle',
c. 1745-1750

Chelsea

incised



incised

rare mark of 'crown and trident',
c. 1745-1750



in underglaze blue

'raised-anchor', c. 1749-1752, latterly picked out in red



in applied relief

'red-anchor', 1752-1756



painted in red
also found in underglaze blue,
blue enamel, and purple enamel

c. 1750-1756



painted in underglaze blue

c. 1758-1769



in gold

'repairer's' mark (not Roubiliac's)



impressed

imitation Meissen mark on a copy
of Meissen porcelain



underglaze blue

Vyse, Charles, 1919-
studio-potter



CHESTERFIELD (Derby)

The Walton Pottery Co.
Gordon, William, modern salt-
glaze stoneware



CLEVEDON (Somerset)

Sunflower Pottery
Elton, Sir Edward, Bt., c. 1880
artist-potter

Holland, W. Fishley

Holland, G. T., modern
studio-potters

Elton

W. Holland

G. T. Holland

CLIFTON JUNCTION (Manchester, Lancashire)

Pilkington & Co., early 20th century

VIII = 1908

marks of designers :

Day, Lewis Foreman

Crane, Walter

Cundall, C. E.

Joyce, Richard



COALPORT or COALBROOK-DALE (Shropshire)

soft-paste-porcelain
c. 1796-present

1820-

GD *GD*

G Dale

Coalport
Coalport
Coalbrookdale

1820-

painted in blue enamel



printed

'Chelsea type' wares

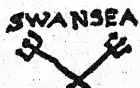
in blue



1822 (after purchase of works by
Rose) on 'Swansea type' wares

printed in red

231



NANT-GARW
C.W.

Coalport

ENGLAND

Coalport

1822 on Coalport/Swansea

2

impressed

1820-1840



JOHN ROSE & CO
COALBROOKDALE
SHROPSHIRE



on imitation Sèvres, mid-19th
Century

1845-1860



wares made for London dealer



1861-



1869 incorporating Patent Office
Registration mark



modern marks .



Bradley & Co., early 19th Century
dealer and probably decorator

'BRADLEY & Co.
Coalport'

COLDRUM (West Malling, Kent)
Wells, Reginald, c. 1904 (later at
Chelsea)

'COLRVM'
impressed

DENBY, Belper, Codnor Park &
Shipley
Bourne, William, 1812-
Stoneware
c. 1800-1834

BELPER

Bourne, Joseph, 1833-1861

BOURNE'S POTTERIES
DENBY & CODNOR PARK
DERBYSHIRE

Burton, William, Codnor Park,
1821-1832

W. BURTON
CODNOR PARK

Bourne, Joseph, at Shipley, 1845-
1856

all above impressed

DERBY

c. 1745
soft-paste porcelain
mark on early white cream-jugs

Derby


D
1750

incised

'William Duesbury & Co.', c. 1760

WD-Co
incised

'Chelsea-Derby' period, 1770-1784


red or gold

rare 'Chelsea-Derby' mark


gold

1770-1780


gold

rare, c. 1790



in purple


'Japan patterned' wares, c. 1775


in blue enamel

1780-1784


in blue or purple

marks on figures, 1770-1800:

N *Nº314*
Nº195

Nº3
*

mark of Isaac Farnsworth, re-
pairer

mark of Joseph Hill, repairer

JD No 257

'size' mark

*Small
B*



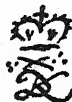
all incised

1784-1810



blue, crimson or purple

'Duesbury & Kean', c. 1795



blue, crimson or purple

Bloor period, 1811-1848



in red



printed in red



printed in red

imitation Sèvres, Bloor period and later



blue enamel

imitation Meissen, c. 1809



blue enamel

Slater, W., 1825-1830

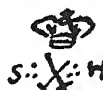


blue or red

Locker & Co., King St. factory,
1848-1859



Stevenson & Hancock, later Samp-
son Hancock, King St. factory,
c. 1860-1870



in red

Crown Derby Porcelain Company,
1875-



printed

modern mark in use from 1890



printed

mark of Thomas Pardoe, b. 1770,
d. 1823), decorator, also at Wor-
cester, Swansea, Coalport and
Nantgarw

Pardoe, Fecit Bristol.

in gold

Désiré Leroy, c. 1895, decorator

Leroy

Cockpit Hill

c. 1751-1779

earthenware and cream-coloured
wareinscribed transfer-print of Thomas
Radford, engraver, also at Shelton
and Fenton**FARNHAM (Surrey)**

Hammond, Henry F., 1946-

Barron, Paul, 1948-
studio pottery**FELIXSTOWE (Suffolk)**Kemp, Dorothy
studio potter**FERRYBRIDGE (nr. Pontefract,
Yorkshire)**1792-1796, imitation Wedgwood
ware

1796-1800

1804-

FREMINGTON (Devonshire)Fishley's; late 18th-19th Century
glazed earthenware
Fishley, Edwin B., c. 1895**FULHAM (Middlesex)**1671- salt-glazed stoneware
Dwight, John
probably 'Warland-Dwight',
c. 1740'Radford sculpsit
DERBY Pot Works'

Tomlinson & Co

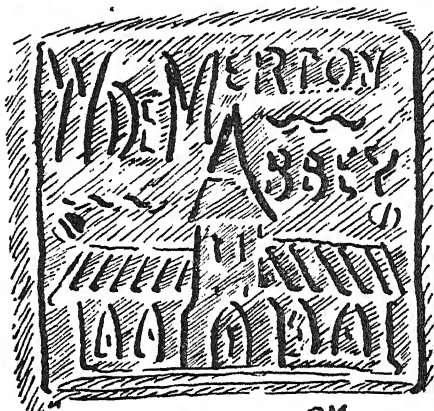
WEDGWOOD & Co
impressedFERRYBRIDGE
impressedE. B. Fishley
Fremington
N. Devon

in blue

1869–1907 glazed earthen-
ware. De Morgan, William



1882–1888, Merton Abbey
products



1888–1898, Sand's End
Pottery, Fulham (partner-
ship with Halsey Ricardo)



1898-1907 partnership with Frank
Iles, Charles and Fred Passenger at
Fulham

**HONITON (Devon)**

Honiton Art Potteries, Ltd., 1881-

Hull, Norman T. S., N.R.D.
earthenware

all marks impressed

**NORMAN HULL
POTTERY**

HULL (Yorkshire)

1802-

earthenware

1825-1841 William Bell

**IPSWICH (Suffolk)**

early 19th century

slipware

'W. BALAAM Rope
Lane Pottery,
IPSWICH'.

ISLEWORTH (Middlesex)

c. 1760-1830

slipware and earthenware

Shore & Goulding

S & G.

KILMINGTON MANOR (nr. War-

minster, Wiltshire)

Pleydell-Bouverie, Katherine,

1925-

stoneware

studio potter

**KILNHURST (Yorkshire)**

c. 1750

earthenware

1800- Hawley

'HAWLEY'

LAMBETH (London)

c. 1738–c. 1840

artificial stoneware

Coade & Sealy 1769–1811

c. 1826– Doulton & Watts

stoneware and earthenware

'Coade Lambeth'

c. 1826–1838 on early brown salt-glazed wares

c. 1826–1858 on early brown salt-glazed wares

Lambeth Pottery
DOULTON & WATTS,
15,
HIGH STREET,
LAMBETH.

DOULTON & WATTS
LAMBETH POTTERY
LONDON

c. 1856–1869 on decorated wares
after retirement of John Watts

DOULTON
LAMBETH

c. 1869–1877 decorated coloured
wares, year also often appears in
centre after 1873c. 1877–1880 } '4D' mark on decor-
c. 1880–1902 } ated salt-glaze

c. 1879–1900 mark on mural tiles



c. 1887-1900 on wares decorated
with coloured clays, 'Marqueterie'



c. 1872-1873 } underglaze decor-
c. 1873-1908 } ated earthenware



underglaze decorated earthen-
ware, often gilded



CROWN
LAMBETH

c. 1885-1898 'Carrara' ware, stone-
ware covered with translucent
crystalline enamel



c. 1882-1912 'Silicon Ware' un-
glazed stoneware



c. 1882-1912 fine earthenware and
china, made at Burslem factory



1902-present earthenware and
china made at Burslem to present
and at Lambeth to 1936



1902-present on Lambeth stone-
ware



1936-present on Lambeth stone-
ware



Decorators:

Raby, Edward, c. 1910

Edward Raby

Dewsberry, David, 1889-1919

David Dewsberry

Pope, F. C., c. 1905

F C P

Butler, Frank A., c. 1875

FA B

Barlow, Hannah B., c. 1875

HB

Capes, M., c. 1880

MC

Smallfield, Katharine B., c. 1885

KB

Butterton, Mary, c. 1875

MB

Tinworth, George, c. 1870

GT

c. 1830-
stoneware
Stephen Green



impressed

c. 1840

'Stephen Green Imperial
Potteries Lambeth'
impressed

c. 1890
J. Stiff & Sons
stoneware



impressed

LANGLEY MILL (nr. Nottingham)
Lovatt's Potteries, Ltd.
earthenware and stoneware



LEEDS (Yorkshire)
earthenware, cream-coloured ware
and stoneware 1760-
Green Bros., 1760-1774
Humble, Green & Co., 1774-1783

LEEDS * POTTERY.

LEEDS * POTTERY
LEEDS * POTTERY

Hartley, Greens & Company,
1783-1820

HARTLEY GREENS & CO
LEEDS * POTTERY

Richard Britton & Sons, 1863-
1878

R.B. & S.

Hunslet Hall Pottery
Petty & Rainforth, c. 1792
cream-coloured earthenware

RAINFORTH & Co.
impressed

LIVERPOOL (Lancashire)

John Sadler & Guy Green, printers,
1756-1799

J. Sadler, Liverp^t

Green, Liverp^t

Herculaneum Pottery, c. 1794-1841
bone-porcelain and cream-
coloured earthenware

Worthington, Humble & Holland,
1794-1806



HERCULANEUM
impressed or
printed in blue

HERCULANEUM POTTERY

Thomas Case & John Mort, 1833-
1836



printed, usually
in red

Mort & Simpson, 1836-1841



Johnson, Joseph, engraver, late
18th Century

**'J. JOHNSON,
LIVERPOOL'**

LONDON

Walker, c. 1800
dealer in cream-coloured earthen-
ware and porcelain

'Walker Minorities'
impressed

Mist, J., mid-18th Century
dealer in stoneware

'J.Mist, 82 FLEET ST
LONDON'

Billington, Dora
Central School of Arts & Crafts
studio potter



Mills, Donald
stoneware
studio potter

Donald Mills

Jm

LOWER DICKER (Hellingly, Sus-
sex)
Dicker Potteries, Ltd., 1843-
earthenware

'DICKER WARE'

LOWERDOWN CROSS (Bovey
Tracey, Devon)
Ehlers, A. W. G.
faïence and earthenware



LOWESTOFT (Suffolk)
1757-1802
soft-paste porcelain

Imitations of Worcester
crescent and Meissen
crossed swords.

Allen, Robert, b. 1744, d. 1835,
decorator at Lowestoft factory and
independent enameller from 1802

*Allen
Lowestoft*

MANSFIELD (Nottingham)
Billingsley, William, decorating
from 1800

'William Billingsley
Mansfield'

MILLAND (Liphook, Hants)

Milland Pottery 1948-
earthenware

MILLAND**POTTERY****MORTLAKE** (Surrey)

1800-1843 and later
Kishere, Joseph
brown stoneware

Kishere Mortlake
impressed

NEWCASTLE-ON-TYNE (North-
umberland)

St. Anthony's, c. 1780-
cream-coloured ware and white
earthenware

SEWELL

Sewell from c. 1804

SEWELL & Co

SEWELL & DONKIN

FELL
NEWCASTLE
12

St. Peters', c. 1817

Fell, Thomas
cream-coloured ware and white
earthenware

F\$**FELL**

all impressed

Maling, C. T., & Sons, Ltd.
earthenware

printed



'Nottm. 1703'

incised

'Wm. and Ann Lockett,
1755'

NOTTINGHAM (Nottinghamshire)

c. 1690-c. 1800
salt-glazed stoneware

Lockett, William, 1755-1780
 Lovatt's Potteries, Ltd., Langley
 Mill
 earthenware and stoneware



PADDINGTON (London)

Rie, Lucie, 1938-
 Coper, Hans, 1947-
 tin-glaze earthenware and por-
 celain
 studio potters



PINXTON (Derby)

1796-1813 soft-paste porcelain
 Billingsley, William (1796-1801)
 probably for 'PINXTON'



in red

from the arms of John Coke, a
 patron



in purple

marks found on later pieces



PLYMOUTH (Devon)

1768-1770 (transferred to Bristol)
 Cookworthy, William
 hard-paste porcelain



underglaze-blue, blue enamel
 red or gold

Plymouth Pottery Co., Ltd., c.
 1850
 stoneware

P.P. Coy. L.
 Stone, China

POOLE (Dorset)

Carter, Stabler & Adams, Ltd.
 earthenware



PRAZE (nr. Camborne, Cornwall)

The Crowan Pottery
Davis, Harry and May
studio potters
stoneware

**PRESTBURY** (nr. Macclesfield, Cheshire)

Nowell, C. D.
earthenware
studio potter



PRESTBURY

RAMSBURY (nr. Marlborough, Wiltshire)

Holdsworth Potteries, 1945–
Holdsworth, Peter

**ROCKINGHAM** (see Swinton)**RUSTINGTON** (Sussex)

Rustington Pottery 1947–
Champion, G. H. & E. E.
earthenware

**ST. IVES** (Cornwall)

Leach Pottery (1920–present)
Leach, Bernard



personal marks



marks of contemporary hands:
Leach, David



Marshall, Bill



McKenzie, Warren



Quick, Kenneth

studio pottery

**SALISBURY (S. Wiltshire)**

17th and 18th Century

slipware

Probably W. Zillwood, potter

'WZ'

'SALOPIAN' Shropshire

See Caughley

SHINNER'S BRIDGE (Dartington)

1947-

Haile, Sam (*d.* 1948)

Marianne de Trey (wife)

studio potters

**SMETHWICK (nr. Birmingham)**

Ruskin Pottery, 1900-

Taylor, W. Howson

**STAFFORDSHIRE****Bradwell Wood (Staffs.)**

Elers, John Philip and David, late
17th and early 18th Century red
stoneware



all impressed

simulated Chinese marks found on
Staffs. ware in the style of Eler's

**Burslem (Staffs.)**

Dale, J., late 18th and early 19th
Century, earthenware

all impressed

Heath & Son, late 18th and early
19th Century, white earthenware

'I DALE BURSLEM'

Moorcroft, W., Ltd., early 20th
Century, earthenware

'Heath & Son'
impressed

W. Moorcroft

Riley, John and Richard, c. 1802-
1826
general pottery

'RILEY'

Rogers, John and James, 1786-
1842
general pottery

'ROGERS'
impressed

J.R
L

Sadler, James & Sons, Ltd., 1882-
general pottery

England
J.S.S.B.

Steel, Daniel, 1766-1824
stoneware

STEEL
impressed

Taylor, William and John, late
18th Century
stoneware and earthenware

W.T & Co.
impressed

Walton, John, late 18th and early
19th Century
earthenware figures



impressed on a scroll

Wood, Aaron (*b.* 1717, *d.* 1785)

Aaron Wood

incised

Wood, Enoch (son, *b.* 1759, *d.*
1840)

ENOCH WOOD
SCULPIST

E WOOD

c. 1790

Enoch Wood & Co

partnership with James Caldwell,
1790-1818

WOOD & CALDWELL

W & C

Enoch Wood & Sons, 1818-*c.*
1846



mark chiefly found on porcelain

W (* * *)

all impressed

Wood, Ralph (brother of Aaron
Wood, *b.* 1715, *d.* 1772)
c. 1770

R. WOOD



Wood, Ralph (son, *b.* 1748, *d.*
1795)
1772-*c.* 1795

Ra. Wood
Burslem
all impressed

Burton-On-Trent (Staffs.)

Bretby Art Pottery, 1883–
Tooth & Co., Ltd.

**Church Gresley**

1794–c. 1808
cream-coloured earthenware and
possibly porcelain

'C GREASLEY'
impressed

Green, T. G., & Co., Ltd., 1821–
general pottery

various printed marks
including name of firm

Cobridge

1850–1892
Brownfield, W., & Sons
general pottery



Hales, c. 1785
general pottery

'VOYEZ & HALES
Fecit'

Warburton, John, second half of
18th Century
cream-coloured earthenware and
white earthenware

WARBURTON
impressed

Warburton, Peter (son)
patent process for printing gold,
1810

**Etruria & Burslem**

Wedgwood, Josiah, b. 1730, d. 1795
1759–present
general pottery
Wedgwood & Bentley (1769–1780)

WEDGWOOD
& BENTLEY

G 2430
W 2429
E 2431
H White

WEDGWOOD
& BENTLEY

W & B

Wedgwood
& Bentley

1771-onwards, on useful wares
from 1780 on all classes

WEDGWOOD

WEDGWOOD

'WEDGWOOD' printed in red or
(more rarely) in blue or gold,
occurs on porcelain (1812-1816)

Wedgwood

Wedgwood

The date-letters adopted by Wedgwood from 1860 are shown in full in Appendix B, following the English marks

1940- printed in sepia and
other colours



Voyez, John, modeller, 1768-1769

I. VOYEZ
1788.

impressed

Smith, Joachim, modeller, 1773-
1774

I. S.

'Jo Smith fecit'

Lessore, Émile, decorator, 1858-
1875

E Lessore

Thomson, E. G., decorator, c.
1870

E. G. Thomson

Barnard, Harry, decorator, c.
1900

Barnard

marks on red wares, probably
Wedgwood



impressed

Fenton

late 18th and early 19th Century
Harrison, George
earthenware

G. HARRISON

Foley (nr. Fenton)

late 18th and early 19th Century
Myatt
general pottery

MYATT
impressed

Hanley

late 18th and early 19th Century
Birch, Edmund John (later 'Birch
& Whitehead')
general pottery

BIRCH Birch
impressed

1720-

Eastwood

imitations of Wedgwood's wares in
the late 18th and early 19th Cen-
tury

EASTWOOD
impressed

18th Century

Glass, Joseph

Slipware

c. 1895

Granville Pottery

Manzoni, Carlo

Joseph Glass



1806-1824

Keeling

general pottery

KEELING, TOFT & Co
impressed

late 18th and early 19th Century
Lakin & Poole
general pottery

LAKIN & POOLE

LAKIN

R POOLE
all impressed

c. 1770-1830
Mayer, Elijah
cream-coloured earthenware and
basaltes
1770-1813

E.Mayer

c. 1813-1830

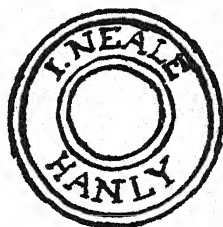
'E.Mayer & Son'

1760-1802
Palmer, Humphrey
general pottery
Humphrey Palmer, 1760-1778

H.P

PALMER

Neale & Co., 1778-1786

NEALE & CO

from 1786

NEALE & WILSON

late 18th and early 19th Century



WILSON
all impressed

Ridgways, 19th Century-present



Early 19th Century
Rivers, William
cream-coloured ware

RIVERS
impressed

1820-1864
Salt, Ralph
earthenware

SALT
impressed

c. 1785-c. 1823
Shorthose, J.
general pottery

'SHORTHOSE'

'SHORTHOSE & HEATH'

'Shorthose & Co'

Shorthose & Co.
C C

in blue

'S'
impressed



impressed



in brown

Lane Delph (later Middle Fenton-
late 18th Century-
Mason, Miles, d. 1822
general pottery



M.MASON Miles Mason

MILES MASON M.MASON

C. J. Mason (son) patented 'Ironstone China' in 1813

MASON'S PATENT
IRONSTONE CHINA

MASON'S CAMBRIAN ARGIL
impressed or printed in blue

Mason Ironstone factory transferred to Hanley in 1859 by Geo. L. Ashworth & Bros., Ltd.



1780-
Pratt, Felix
earthenware

rare 18th Century mark

mid-19th Century

Pratt
impressed

'F. & R. Pratt'

Lane End

1786-
Abbott, partner of Turner
earthenware and stoneware

'Abbott Potter'
impressed

Partnership with Mist, a London dealer

'Abbott & Mist'

early 19th Century
Aynsley, John, engraver
cream-coloured wares

'J. Aynsley Lane End'
printed

late 18th and first half of 19th
Century
Chetham & Wooley
Robinson & Chetham
general pottery

'Chetham'

c. 1800
Harley, Thomas
white earthenware

T. HARLEY
impressed

c. 1800-1837
Mayer & Newbold
general pottery

M & N
in red

late 18th and early 19th Century
Plant, Benjamin
earthenware

*B Plant
Lane End.*

1762-1803
Turner, John (d. 1786)
general pottery

TURNER

TURNER & Co





TURNER.

Longport

1773-1793
Brindley, John (afterwards Daven-
port's)

1793-1882
Davenport, John
earthenware and porcelain

Davenport
 
impressed

chiefly first half of 19th Century

DAVENPORT
LONGPORT

impressed

DAVENPORT
L

printed

Longport

in red or brown

early 19th Century
Phillips, G.
blue-printed earthenware

PHILLIPS
LONGPORT

G. PHILLIPS
LONGPORT
both impressed

1798-1829
Stubbs & Kent
blue-printed earthenware



Longton
1795-1830
Hilditch & Sons
general pottery

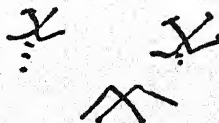


printed in red

modern
New Chelsea China Co., Ltd.
bone-china



Longton Hall (nr. Newcastle-under-Lyme)
c. 1751-1760
Littler, William
soft-paste porcelain



all in blue

Shelton

18th Century

Astbury, John, *b.* 1686, *d.* 1743

earthenware and stoneware

mark of son, *c.* 1760*c.* 1750–1800

Baddeley, Ralph and John

salt-glazed stoneware

early 19th century

Fletcher, T., probably only engravers

cream-coloured ware

1774–1816

Hollins, Samuel (succeeded by son)
stonewares1781–*c.* 1825

New Hall company

hard-paste porcelain (Bristol patent), bone-porcelain from *c.* 1810*c.* 1810–1825Clowes, Ralph, *c.* 1800 (a partner)Hackwood, W., & Son, 1842–1856
earthenware

Cookson & Harding, 1856–1862

Harding, W. & J., 1862–

'ASTBURY'

impressed

JB 1763

.incised

'T. Fletcher &c. Shelton'

S.HOLLINS

T. & J. HOLLINS
both impressed

N221

in red or crimson
with pattern no.

printed in red

'Ralph Clowes'
signature

'HACKWOOD'

'C & H, Late
HACKWOOD'

'HARDING'

New Hall Pottery Co., Ltd.
modern mark



1802-1858

Ridgway, Job, & Sons, 1802-1814

'RIDGWAY & SONS'

Ridgway, John and William, 1814-
1830

J. & W. RIDGWAY

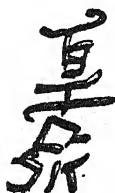
J.W.R
Stone China

Ridgway, John, 1830-1858

J.RIDGWAY

J.R.

Early 18th Century
Twyford, Joshua
earthenware
mark attributed to Twyford



impressed

Stoke-on-Trent

Gray, A. E., & Co., Ltd., 1912-
earthenware



Johnson Brothers, Ltd., Hanley
Pottery,
modern mark



1793-

Minton's, Ltd.,
Thomas Minton and Herbert Min-
ton (son)
general pottery
1822-1836



in blue enamel



underglaze blue



printed



printed

Minton & Boyle, 1836-1841



printed



printed

Herbert Minton & Company,
1841-1844



printed



printed

From 1842 onwards yearly marks were adopted and impressed in the clay in addition to contemporary factory marks; these are shown in full detail in Appendix C following the English marks

1844-1876 Michael Hollins taken into partnership



printed



printed

MINTON
impressed

1861-1865

1847



printed

1857-1870



printed

'Globe' mark, c. 1870-



1883 'MINTONS' Limited



1911-



modern mark



The underglaze 'ermine' mark was used to identify wares that had been dipped in a soft-glaze on which painting was to be applied, from about 1851



underglaze

Solon, Louis Marc, 1870-1904, decorator



Mussill, W., c. 1880, decorator

W. Mussill

Birks, A., decorator, c. 1885

A. BIRKS

early 20th Century
Moore, Bernard
'flambé glazed' earthenware



BERNARD
MOORE

Beardmore, Hilda, decorator



c. 1770-present
Spode & Copeland
Spode, Josiah, *b.* 1733, *d.* 1797, and
family
c. 1770

SPODE

impressed

Spode

impressed

1784-1789

SPODE

printed in blue

Spode

printed in blue

1790-1800

SPODE
24/7

1989

Spode

c. 1790 (Nos. indicate design
numbers)

painted in red



Stone China

printed in blue

c. 1805



Stone China

printed in blue

1800-1833



printed in puce

SPODE
Felspar Porcelain
printed in blue

1810-1815

SPODES
NEW STONE
impressed

from 1810

Spode's
Imperial

printed in blue

from 1815

SPODE & COPELAND.
printed in blue

Copeland & Garrett, 1833-1846



printed in blue



printed in blue

COPELAND
& GARRETT
impressed

Staffs (Stoke-on-Trent)

ENGLAND

Staffs (Stoke-on-Trent)

Copeland, William Taylor, 1847-
1847-1867

Copeland Copeland late Spode
Late Spode

printed in blue impressed

late 19th Century



printed in green or blue



impressed

Copeland
Stone China



printed in blue printed in green



printed in green

modern marks

SPODE
COPELANDS CHINA
ENGLAND

printed in green



printed in various
colours

Alcock, S., decorator c. 1890

S. Alcock

Hürten, C. F., designer, 1833-

CFH

SWADLINCOTE (Burton-on-Trent)

1887-present
Ault Pottery, Ltd.
Ault, W.
earthenware

**TUNSTALL**, Burslem, Cobridge & Stoke

1657-present
Adams, William, & Sons
general pottery

1769-1800, cream-coloured ware
(Greengates, Tunstall)

Adams & Co
impressed

1779-c. 1790, jasper wares (Green-
gates)

ADAMS & Co
impressed

1787-1805, general wares (Green-
gates)

ADAMS
impressed

since 1896, stonewares (Green-
gates)

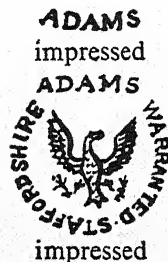
ADAMS
ESTABD 1657
TUNSTALL
ENGLAND
impressed

common mark still in use (Green-
gates & Greenfield)

ADAMS
TUNSTALL
impressed & printed

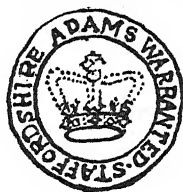
1809-1864, general use (Stoke)

1810-1864, transfer-printed wares
(Stoke & Greenfield)



impressed

1820-1850, general use



impressed

1809-1864, general use (Stoke)

ADAMS
impressed

1819-1864, ironstone and bone-china (Stoke)

W. ADAMS & SONS
STOKE-UPON-TRENT
printed

1880- , white and cream wares for
the Eastern markets (Greenfield)

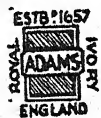


ADAMS
ENGLAND
printed

1845-1864, Parian ware (Stoke)

ADAMS

1899-present, Ivory ware (Greenfield & Greengates)



TITIAN WARE

1819-1864, 1917- , general pottery (all factories)

W.A. & S.

1864-1893, general pottery (Greenfield)

W & T. ADAMS

1893-1917, general pottery (Greenfield & Greengates)

W.A. & Co.

semi-porcelain wares



'Granite' wares for the Eastern
markets

transfer-printed, enamels and lustre
wares

mark in use since 1930

Booth, Ltd., 20th Century--

mark on earthenware imitation of
scale-blue Worcester, about 1910

Child, Smith, 1763--
cream-coloured earthenware

Hall, Ralph, 19th Century--
general pottery

Meakin, Alfred, Ltd., 1873--present
earthenware

Wedgwood & Co., Ltd.
modern earthenware



ADAMS



ESTD 1657
ENGLAND

Calyx Ware
Reg. Trade Mark



'CHILD'
impressed

'HALL'
impressed



ALFRED MEAKIN
ENGLAND



WEDGWOOD & CO LTD
ENGLAND

STOCKTON-ON-TEES (Yorkshire)

1826–

Smith, William & Co.

cream-coloured earthenware

W.S. & Co
WEDGEWOODW.S. & Co
QUEEN'S WARE
STOCKTON**SUNDERLAND** (Co. Durham)

North Hylton Pottery, 1762–

DIXON & Co.
DIXON, AUSTIN & Co
SUNDERLANDJ. PHILLIPS HYLTON
POTTERY
all impressed

Southwick Pottery, 1789–

SCOTT
impressedFord Pottery (South Hylton),
1800–1864
Dawson, JohnDAWSON
impressedFORD Ford Pottery
impressed South Hylton

Wear Pottery, 1803–

MOORE & Co
impressed

Southwick Union Pottery, 1802–

UNION POTTERY
impressed**SWINTON** (Yorkshire)

c. 1745–1842

general pottery

Twigg, Joseph, c. 1745–1757

Brameld, John & William, from
1778BRAMELD
impressed

marks adopted from 1806

ROCKINGHAM
impressed



in relief

porcelain also produced from about 1820

1826–1842 crest of Earl Fitzwilliam, Marquis of Rockingham, a patron

added to mark from 1830–1842

added to mark 1830–1837 (Reign of William IV)

The Don Pottery, c. 1790–
cream-coloured and other wares



printed, usually
in red

'ROYAL'

'Manufacturer to
the King'

DON POTTERY

impressed



impressed or
printed in blue

Green, John, 1800–c. 1834

GREEN
DON POTTERY

Barker, Samuel, 1834–

BARKER
DON POTTERY

Tring, Pendley Manor, (Herts)
Pendley Pottery, 1949–
Fieldhouse, Murray
earthenware

P P

TRURO (Cornwall)

Chapel Hill Pottery, 1872–
Lake, W. T.
earthenware and red-ware

LAKE'S
CORNISH
POTTERY
TRURO

WATTISFIELD (Suffolk)

Henry Watson's Pottery, 17th
Century–
earthenware and stoneware

**WINCHCOMBE** (Gloucester) and
WENFORD BRIDGE (Cornwall)

Cardew, Michael, 1926–
slipware and stoneware
studio potter

Winchcombe, 1926–



Wenford Bridge, 1939–

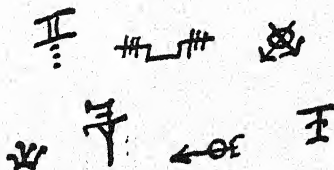


Personal mark

**WORCESTER** (Worcestershire)

1751–present
soft-paste porcelain
'Dr. Wall period', 1751–1783

workmen's marks



all in underglaze blue

factory-marks 1755–1790:



underglaze blue



red



printed in blue



underglaze blue

mark on early blue-printed wares



underglaze blue

on 'Japan patterns', c. 1760–1775



underglaze blue

imitation of Meissen mark

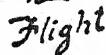


underglaze blue

'Flight' period, 1783–1792



underglaze blue



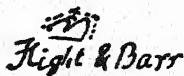
red or blue

experimental bone-ash paste



incised

'Flight and Barr' period, 1792–1807



in red

'Barr, Flight and Barr' period
1807-1813



impressed

'Flight, Barr and Barr' period,
1813-1840



impressed

early mark of Chamberlain's fac-
tory, c. 1800

*Chamberlains
Worce. No 276*

in red

later mark of Chamberlain's fac-
tory, c. 1810-1820

*Chamberlains
Worcester*

red or gold

late Chamberlain's, c. 1840

*Chamberlain
Worcester*

in red

Kerr and Binns, 1852-1862



printed or impressed

Kerr and Binns, '52' = 1852



modern mark, since 1862



Worcester Royal Porcelain Co.,
Ltd., The

ROYAL
WORCESTER



'scratch-cross' period, c. 1754



Hadley, James, & Sons, 1896-1903



Grainger & Wood, 1801-1812

George Grainger
Royal China Works
Worcester

Grainger, Lee & Co., 1812-
(absorbed by The Royal Worcester
Porcelain Company in 1889)

GRAINGER LEE & CO
WORCESTER



Hancock, Robert, b. 1730,-d. 1817,
engraver of transfer-prints

Rt
Rt. Worcester

initials of Hancock and rebus of
Richard Holdship in Worcester
transfer-prints

Ross, James, apprentice to Robert
Hancock, engraver

J Ross Vigorniensis sculp

Holdship, Richard and Josiah,
1751-1759, engravers of transfer-
prints
(1764 Richard Holdship to Derby)



Donaldson, John, b. 1737, d. 1810,
decorator of Worcester and prob-
ably Chelsea porcelain



O'Neale, Jeffrey Hamett, decor-
ator, second half of 18th Century
(also at Chelsea and on Chinese
porcelain)

O.N.P

WROTHAM (Kent)

17th and 18th Century
slipware

'Wrotham'

YARMOUTH (Norfolk)

Absolon, an independent enameller
of local wares in the early 19th
Century

Absolon Yarmouth
No 25
in brown

MISCELLANEOUS

Murray, William Staite, c. 1920-
(now in S. Rhodesia)
studio potter



Channel Islands

JERSEY POTTERIES

1946-
earthenware



FIFESHIRE

1714-

white earthenware

Kirkcaldy Pottery

David Methven & Sons, early 19th
Century**GLASGOW**

late 18th and 19th Century

Annfield Pottery, 1816-1884

John Thomson

white earthenware

J.T
ANNFIELDJ.T. & SONS
GLASGOW

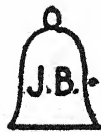
Brittania Pottery, 1857-



Cochran & Fleming, c. 1896

Fleming, c. 1900-1911
general potteryC & F
G

FLEMING

J. & M. P. Bell, 1842-
general potterySaracen Pottery, 1875
Bailey, Murray & Co.
general potteryB.M. & Co
SARACEN POTTERYSpringburn Pottery, c. 1870
general pottery

C.P.Co



CAMPBELLFIELD SPRINGBURN

Star Pottery, 1880–
stoneware and 'majolica'



Victoria Pottery, Pollokshaws,
1855–

Lockhart & Arthur, 1855–1864

David Lockhart & Co., 1864–
general pottery

L & A
D.L & Sons

Wellington Pottery, 1797–
terra-cotta

WILLIAMSON

WELLINGTON POTTERY

GREENOCK

cream-coloured and white
earthenware

Clyde Pottery, 1816–1903

Thomas Shirley, 1840–1857

T. S. & Coy.

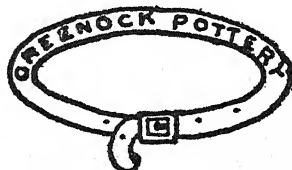
C. P. C^o.

GREENOCK

CLYDE

G

Greenock Pottery, 1820–



PORTOBELLO (nr. Edinburgh)

c. 1764–

cream-coloured and white earthen-
ware

Scott Brothers, 1786–1796

SCOTT BROS.

SCOTT

PB

6

Thomas Rathbone & Co., 1810–



Buchan, A. W., & Co., Ltd.,
1867–
stoneware



PRESTONPANS

c. 1750–

white earthenware and figures

Watson's Pottery, c. 1750–1840

'WATSON'

impressed

Wales**NANTGARW (Glamorgan)**

1813–1822

William Billingsley and Samuel Walker

'CW' stands for 'China Works'

(transferred to Swansea for a year or two from 1814; resumed before 1817)

NANT-GARW**C. W.**


impressed

SWANSEA (Glamorgan)

1765–1870

pottery and porcelain

porcelain marks, 1814–1822

SWANSEA
impressed or
printed in red**SWANSEA**


impressed

SWANSEA

in red

Swansea

in red

SWANSEA

impressed

Isaac Wood, manager, 1825-1832

'I. W'

early mark on pottery before 1802

CAMBRIAN.

1802-1817

HAYNES, DILLWYN & Co
CAMBRIAN POTTERY
SWANSEA

marks on pottery, 1802-1817;
1824 1850

DILLWYN
SWANSEA
impressed

DILLWYN & CO.

impressed

CUBA
DILLWYN & CO

WILLIAMSON
IMPROVED
STONE WARE
BY DILLWYN

1845-1850

**DILLWYN'S
ETRUSCAN
WARE**

Bevington & Co., 1817-1824

BEVINGTON & Co.
SWANSEA.
(impressed)

David Evans & Glasson, 1850-
1861

**EVANS & GLASSON
SWANSEA
BEST GOODS
CUBA**

D. J. Evans & Co., 1861-1870

D. J. EVANS & CO.
SWANSEA

Swansea workmen's marks



The Glamorgan Pottery, c. 1814–
1839 (Baker, Bevan & Irwin)



printed



Pellatt & Green (London dealers)
c. 1815–1820

PELLATT &
GREEN

Ireland

BELFAST (Co. Down)

before 1686

delft-ware and cream-coloured
ware

mark of delftware shoes

Belfast

M

H * R

1724

BELLEEK (Co. Fermanagh)

1863–present

soft-paste porcelain

David McBirney and Robert Arm-
strong



DUBLIN

17th Century—
delft-ware
inscription on plate

'Dublin 1735'



Henry Delamain, 1752–1771

Dublin
in blue

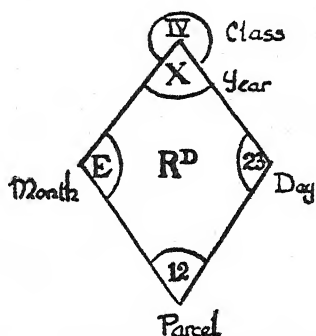
Donovan, decorator of imported
wares, late 18th–early 19th Century

DONOVAN
impressed

Donovan
Dublin

Appendix A

FROM 1842 until 1883 many manufacturers' wares are marked with the following 'diamond-mark', which is an indication that the design was registered with the British Patent Office; earthenware and glass was Class IV, as indicated in the topmost section of the mark, and gave copyright protection for a period of three years. Where the manufacturer's name does not appear in addition to the mark it is possible to obtain full details by sending a complete copy of the mark, together with a fee of 1/-, to the Comptroller, Patent Office, 25 Southampton Buildings, London, W.C.2.



Example of earthenware design,
registered on 23rd May, 1842.

Index to letters for each month and year from 1842 to 1867:

Years

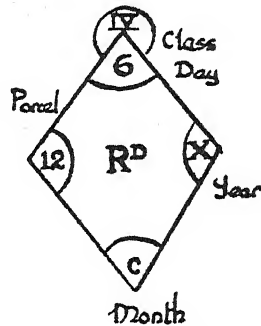
| | | | | | | | |
|------|---|------|---|------|---|------|---|
| 1842 | X | 1849 | S | 1856 | L | 1863 | G |
| 1843 | H | 1850 | V | 1857 | K | 1864 | N |
| 1844 | C | 1851 | P | 1858 | B | 1865 | W |
| 1845 | A | 1852 | D | 1859 | M | 1866 | Q |
| 1846 | I | 1853 | Y | 1860 | Z | 1867 | T |
| 1847 | F | 1854 | J | 1861 | R | | |
| 1848 | U | 1855 | E | 1862 | O | | |

Months

| | | | | | |
|----------|---|-----------|---|---|--|
| January | C | July | I | | |
| February | G | August | R | } For September 1857 query letter R used from 1st to 19th September | |
| March | W | September | D | | |
| April | H | October | B | | |
| May | E | November | K | } For December 1860 query letter K used | |
| June | M | December | A | | |

APPENDIX A

Index to letters for each month and year from 1868 to 1883:



Example of earthenware design,
registered on 6th January, 1868.

Years

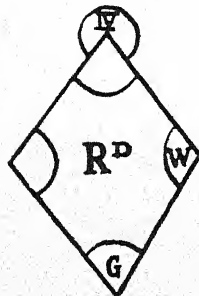
| | | | | | | | |
|------|---|------|---|------|---|------|---|
| 1868 | X | 1872 | I | 1876 | V | 1880 | J |
| 1869 | H | 1873 | F | 1877 | P | 1881 | E |
| 1870 | C | 1874 | U | 1878 | D | 1882 | L |
| 1871 | A | 1875 | S | 1879 | Y | 1883 | K |

Months

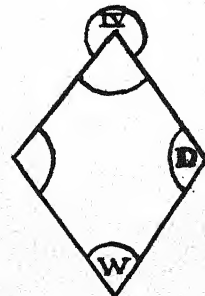
| | | | | | | | |
|----------|---|-------|---|-----------|---|----------|---|
| January | C | April | H | July | I | October | B |
| February | G | May | E | August | R | November | K |
| March | W | June | M | September | D | December | A |

For Registration marks brought in with W for the Year, see note below:

From 1st to 6th March, 1878, the following Registration Mark was issued:



instead of



Appendix B

WEDGWOOD DATE-LETTERS

FROM 1860 the Wedgwood factory in addition to their usual name-mark adopted a system of date-marking consisting of three letters side by side: the first indicates the month, the second a potter's mark and the third the year of manufacture. As from 1907 the first letter, which had hitherto denoted the month of manufacture, was replaced by a number indicating the cycle of year marks in use; previously there was no indication whether the piece was made in the first, second or third cycle.

This system was further changed in 1930 when the cycle number was replaced by the chronological number of the month, e.g.: January = 1, February = 2, etc., and the initial which had previously indicated the year was now replaced by the last two years of the actual date of manufacture.

| | | | | |
|------------------|--------------|---------------|-------------|----------------|
| Examples: | Month | Potter | Year | |
| | Y | O | R | May, 1863 |
| | L | O | E | July, 1902 |
| | Cycle | Potter | Year | |
| | 3 | O | N | 1911 |
| | 4 | O | A | 1924 |
| | Month | Potter | Year | |
| | 3 | O | 32 | March, 1932 |
| | 11 | O | 48 | November, 1948 |

Monthly marks indicated by the first letter from 1860 to 1864:

| | | | |
|------------|---------|-------------|------------|
| January J | April A | July V | October O |
| February F | May Y | August W | November N |
| March M | June T | September S | December D |

1865 to 1907

| | | | |
|------------|---------|-------------|------------|
| January J | April A | July L | October O |
| February F | May M | August W | November N |
| March R | June T | September S | December D |

First cycle of year marks:

| | | | |
|--------|--------|--------|--------|
| O 1860 | R 1863 | U 1866 | X 1869 |
| P 1861 | S 1864 | V 1867 | Y 1870 |
| Q 1862 | T 1865 | W 1868 | Z 1871 |
| T | | | |

APPENDIX B

Second cycle of year marks:

| | | | |
|--------|--------|--------|--------|
| A 1872 | H 1879 | O 1886 | V 1893 |
| B 1873 | I 1880 | P 1887 | W 1894 |
| C 1874 | J 1881 | Q 1888 | X 1895 |
| D 1875 | K 1882 | R 1889 | Y 1896 |
| E 1876 | L 1883 | S 1890 | Z 1897 |
| F 1877 | M 1884 | T 1891 | |
| G 1878 | N 1885 | U 1892 | |

Third cycle of year marks:

| | | | |
|--------|--------|--------|--------|
| A 1898 | H 1905 | O 1912 | V 1919 |
| B 1899 | I 1906 | P 1913 | W 1920 |
| C 1900 | J 1907 | Q 1914 | X 1921 |
| D 1901 | K 1908 | R 1915 | Y 1922 |
| E 1902 | L 1909 | S 1916 | Z 1923 |
| F 1903 | M 1910 | T 1917 | |
| G 1904 | N 1911 | U 1918 | |





























































Fourth cycle of year marks;

| | | |
|--------|--------|--------|
| A 1924 | C 1926 | E 1928 |
| B 1925 | D 1927 | F 1929 |









































the last two years of the date then appear in full.

Appendix C

YEARLY MARKS OF MINTONS LTD., 1842-1942

| | | | | |
|---|---|---|---|---|
|  |  |  |  |  |
| 1842 | 1843 | 1844 | 1845 | 1846 |
|  |  |  |  |  |
| 1847 | 1848 | 1849 | 1850 | 1851 |
|  |  |  |  |  |
| 1852 | 1853 | 1854 | 1855 | 1856 |
|  |  |  |  |  |
| 1857 | 1858 | 1859 | 1860 | 1861 |
|  |  |  |  |  |
| 1862 | 1863 | 1864 | 1865 | 1866 |
|  |  |  |  |  |
| 1867 | 1868 | 1869 | 1870 | 1871 |
|  |  |  |  |  |
| 1872 | 1873 | 1874 | 1875 | 1876 |
|  |  |  |  |  |
| 1877 | 1878 | 1879 | 1880 | 1881 |
|  |  |  |  |  |
| 1882 | 1883 | 1884 | 1885 | 1886 |
|  |  |  |  |  |
| 1887 | 1888 | 1889 | 1890 | 1891 |
|  |  |  |  |  |
| 1892 | 1893 | 1894 | 1895 | 1896 |
|  |  |  |  |  |
| 1897 | 1898 | 1899 | 1900 | 1901 |

APPENDIX C

| | | | | |
|---|---|---|---|---|
|  |  |  |  |  |
| 1902 | 1903 | 1904 | 1905 | 1906 |
|  |  |  |  |  |
| 1907 | 1908 | 1909 | 1910 | 1911 |
|  |  |  |  |  |
| 1912 | 1913 | 1914 | 1915 | 1916 |
|  |  |  |  |  |
| 1917 | 1918 | 1919 | 1920 | 1921 |
|  |  |  |  |  |
| 1922 | 1923 | 1924 | 1925 | 1926 |
|  |  |  |  |  |
| 1927 | 1928 | 1929 | 1930 | 1931 |
|  |  |  |  |  |
| 1932 | 1933 | 1934 | 1935 | 1936 |
|  |  |  |  |  |
| 1937 | 1938 | 1939 | 1940 | 1941 |
|  | | | | |
| 1942 | | | | |

At the commencement of 1943 the system of yearly date marks that had operated from 1842 was discontinued, being replaced by figures denoting the year of production, preceded by a number allocated to the actual maker of the article. Number one was given to the factories leading plate maker and plates he produces today have stamped in the clay 1-54 the last two digits representing the year.

LIST OF INITIALS USED AS MARKS BY STAFFORDSHIRE
POTTERS COMPILED FROM THE DIRECTORIES AND RATE-
BOOKS BY ALFRED MEIGH

Notes: Alfred Meigh's lists were completed in 1930, but where possible the later dates have been added through the information available at the Service Bureau of the Pottery Gazette.

Some of the potters listed here may have formed other partnerships for which marks have not been noted. Dates left open imply the factories are in existence at the time of writing.

| | |
|----------------|--|
| A Bros. | G. L. Ashworth Bros. (now at Hanley) (Shelton, 1862-) |
| A & B | Adams & Bromley (Shelton, 1873-94) |
| A B & Co. | Allman Broughton & Co. (Burslem, 1860-74) |
| A B & Co. | A. Bullock & Co. (Hanley, 1880-1915) |
| H | |
| A B J & Sons | A. B. Jones & Sons (Longton, 1901-) |
| A & Co | Edward Asbury (Longton, 1857-1925) |
| A G H J | A. G. Harley Jones (Fenton, 1907—ceased since 1930) |
| A G R | A. G. Richardson (Cobridge, 1920-21) |
| A J M | A. J. Mountford (Burslem, 1898-1902) |
| A P Co | Anchor Porcelain Co. (Longton, 1901-16) |
| A & S | Arkinstall & Sons (Stoke, 1904-24) |
| Stoke-on-Trent | |
| A S | A. Stanier (Burslem, 1891—ceased since 1930) |
| B | |
| A S & Co | Ambrose Smith & Co. (Burslem 1784-86) |
| A W | Arthur Wood (Longport, 1904-) |
| L | |
| B | British Anchor Pottery Co. (Longton, 1885-) |
| over an anchor | |
| B B | Barker Bros (Longton, 1876-82) |
| B & B | Bates & Bennett (Cobridge, 1868-95) |
| B & B | Blackhurst and Bourne (Burslem, 1880-92) |
| B & B | Bridgett and Bates (Longton, 1883-1915) |
| B B | Bridgett, Bates and Beech (Longton, 1875-82) |
| B | |

| | |
|------------|--|
| B B W & M | Bates, Brown-Westhead & Moore (Shelton, 1859-60) |
| B & C | Bridgwood and Clarke (Burslem & Tunstall, 1860-64) |
| B C Co | Britannia China Co. (Longton, 1895-1906) |
| B & Co | Birks & Co. (Longton, 1896-99) |
| B & Co | Boulton & Co. (Longton, 1892-1902) |
| B E & Co | Bates, Elliott & Co. (Burslem, 1870-75) |
| B F | Benjamin Floyd (Lane End, 1843) |
| B G P Co | Brownfield Guild Pottery Co. (Cobridge, 1894-1900) |
| B G & W | Bates, Gildea and Walker (Burslem, 1879-80) |
| B & H | Bednall and Heath (Hanley, 1879-1901) |
| B & H | Blackhurst and Hulme (Longton, 1890—ceased since 1930) |
| B & K | Barkers & Kent (Fenton, 1889—ceased since 1930) |
| B Ltd | Barlows Ltd. (Longton, 1920-22) |
| B & L | Burgess and Leigh (Burslem, 1851-) |
| B & M | Bagshaw and Meir (Burslem, 1802-08) |
| B M & T | Boulton, Machin & Tennant (Tunstall, 1889-99) |
| B P Co | Brownhills Pottery Co. (Tunstall, 1872-96) |
| B P Co Ltd | Blyth Porcelain Co. Ltd. (Longton, 1905-38) |
| B R & Co | Birks Rawlins & Co. (Stoke, 1900—ceased since 1930) |
| B R & T | Baxter Rowley and Tams (Longton, 1882-85) |
| B & S | Brown & Stevenson (Burslem, 1900-03) |
| B & S | Bishop & Stonier (Hanley 1890—ceased since 1930) |
| B & S | Beswick and Son (Longton, 1916-) |
| B & Son | Bodley and Son (Burslem, 1882-87) |
| B & S H | B. and S. Hancock (Stoke, 1876-80) |
| B S & T | Barker, Sutton & Till (Burslem, 1834-43) |
| B & T | Blackhurst & Tunnicliffe (Burslem, 1879) |
| B W & B | Batkin, Walker & Broadhurst (Lane End, 1840-45) |
| B W & Co | Bates, Walker & Co (Burslem, 1876-78) |
| B W M & Co | Brown Westhead Moore & Co. (Cauldon Place, Shelton, 1862-1904; also Hanley, 1872-1901) |
| C A | Charles Amison (Longton, 1889-1916) |
| L | |

| | |
|---------------|--|
| C B | Collingwood Bros. (Longton, 1888-1903) |
| L | |
| C B | Christie & Beardmore (Fenton, 1902-03) |
| F | |
| C & B | Cotton & Barlow (Longton, 1850-55) |
| C & Co | Cope & Co. (Longton, 1887-1903) |
| C & Co | Colclough & Co. (Longton, 1887-1928) |
| C & E | Cartwright & Edwards (Longton, 1860-64) |
| C E & M | Cork, Edge & Malkin (Burslem, 1860-71) |
| B | |
| C F | Charles Ford (Shelton, 1858-1913) |
| in monogram | |
| C & G | Copeland and Garrett (Stoke, 1833-47) |
| C & H | Cookson & Harding (Shelton, 1856-62) |
| late Hackwood | |
| C & H | Coggins & Hill (Longton, 1892-1900) |
| C J M & Co | C. J. Mason & Co. (Longton, 1851-54; and Lane Delph, 1845-48) |
| C K | Charles Keeling (Shelton, 1822-25) |
| C M | Charles Meigh (Hanley, 1835-47) |
| C M S & P | Charles Meigh, Son & Pankhurst (Hanley, 1850) |
| C P C | Crystal Porcelain Co. (Longton, 1880-20) |
| L | |
| C W | Charles Wain (Longton, 1892-1920) |
| C & W | Capper & Wood (Burslem, 1895-1904) |
| D B & Co | Davenport Banks & Co. (Hanley, 1862-73) |
| D B & Co. | Dunn Bennett & Co. (Hanley, 1880-87; Burslem 1887-) |
| D C | Dixon & Co. (Hanley, 1922) |
| D P Co. | Diamond Pottery Co. (Hanley, 1900-) |
| D P Co | Dresden Porcelain Co. (Longton, 1896-1904) |
| E & B | Evans & Booth (Burslem, 1856-59) |
| E B | Edwards & Brown (Longton, 1882—ceased since 1930) |
| L | |
| E B & Co | E. Brain & Co. (Fenton, 1904-) |
| F | |
| E B & Co | E. Brain & Co. (Foley, Fenton, 1904-) |
| E B & J E L | E. Bourne & Leigh (Fenton & Burslem, 1892-1939) |

| | |
|--------------|--|
| E & C C | E. & C. Chalinor (Fenton, 1862-91) |
| E F B & Co | Edward Fisher Bodley & Co. (Burslem, 1864-98) |
| E J B | E. J. Birch (Hanley, 1796-1813) |
| E J D B | E. J. D. Bodley (Burslem, 1875-92) |
| Burslem | |
| E K B | Elkin, Knight & Bridgwood (Fenton, 1827-40) |
| E M & Co | Edge, Malkin & Co (Burslem, 1870-1903) |
| E P Co | Empire Porcelain Co. (Longport, 1879-89; Hanley, 1896-) |
| E S & Co | Eardley Spear & Co. (Tunstall, 1873) |
| E U & M | Ellis, Unwin & Mountford (Hanley, 1860) |
| E W | Enoch Wood (Burslem, 1783-90) |
| E W & S | Enoch Wood & Sons (Burslem, 1818-46) |
| F B & Co | Frank Beardmore & Co. (Fenton, 1903-14) |
| F C | F. Cartlidge (Longton, 1889) |
| F & H | Forester & Hume (Fenton, 1887-93) |
| F M | Francis Morley (Shelton, 1845-50) |
| F M & Co | Francis Morley & Co. (Hanley, 1850-56) |
| F & R | Ford & Riley (Burslem, 1883-93) |
| F & S B | Ford & Son (Burslem, 1865-) |
| F W & Co | F. Winkle & Co. (Stoke, 1891—about 1932) |
| G B | Grimwade Bros. (Hanley, 1886-1900) |
| G B & Co | George Bennett & Co. (Stoke, 1894-1902) |
| G L & Co | Gallimore & Co (Longton, 1907-21) |
| L | |
| G F B | G. F. Bowers (Brownhills, Tunstall, 1842-60) |
| G H & Co | Gater Hall & Co. (Burslem, 1895-98) |
| G J & Sons | George Jones & Sons (Stoke, 1862-1952) |
| G L B & Co | G. L. Bentley & Co. (Longton, 1898-1912) |
| Longton | |
| G M C | G. M. Creyke (Hanley, 1920-c. 1948) |
| G P & Co | George Proctor & Co. (Longton, 1892-1939) |
| G & S Ltd | Gibson & Sons Ltd. (Burslem, 1885-) |
| Burslem | |
| G T M | George Thomas Mountford (Stoke, 1888-98) |
| Stoke | |
| G & W | Gildea & Walker (Burslem, 1882-89) |
| G W & Sons | George Warrilow & Sons (Longton, 1892- ceased since 1930) |
| G W T & Sons | G. W. Turner & Sons (Tunstall, 1873-94) |
| H & A | Hammersley & Asbury (Longton, 1872-74) |

H A & Co
over a crown

Harvey Adams & Co. (Longton & Stoke,
1870-88)

H A & Co

H. Aynsley & Co. (Longton, 1869)

L

H B

Hines Bros. (Fenton, 1887-1915)

H & B

Harrop & Burgess (Hanley, 1895-1904)

H & C

Hulme & Christie (Fenton, 1894-1902)

F

H & Co

Hammersley & Co. (Longton, 1887-)

over a crown

H & Co

Hill & Co. (Longton, 1889-1920)

H C Co

Hanley China Co. (Hanley, 1900-01)

H F

Hughes & Co. (Fenton, 1889-1903)

H & G

Holland & Green (Longton, 1853-82)

late Harvey

H & G

Heath & Greatbach (Burslem, 1891-94)

B

H H & G Ltd

Hales Hancock & Goodwin (London Dealers)

H H & M

Holdcroft, Hill & Mellor (Burslem, 1860-70)

H J

A. G. Harley Jones (Fenton, 1907-ceased since
1930)

H J C

H. J. Colclough (Longton, 1897-)

H & K

Hollinshead & Kirkham (Tunstall, 1876-)

Tunstall

H & K

Hackwood & Keeling (Hanley, 1835-36)

H M & Co

Herbert Minton & Co. (Stoke, 1841-44;
1847-76)

H M W & Sons

H. M. Williamson & Sons (Longton, 1880-
ceased since 1930)

H & P

Harrison & Phillips (Burslem, 1914-15)

Burslem

H P Co

Hanley Porcelain Co. (Hanley, 1892-99)

H P Co

Harvey Pottery Co. (Burslem, 1822-51)

Burslem

H P M

Holmes, Plant & Maydew (Burslem, 1876-85)

H & S

Hilditch & Son (Lane End, 1822-30)

H & S

Holmes & Son (Longton, 1899-1904)

Longton

H & W

Hancock & Whittingham (Stoke, 1873-79)

H W & Co

Hawley, Webberley & Co. (Longton, 1896-1903)

Longton

H W & Co

Hancock, Whittingham & Co. (Burslem,
1864-72)

J E B

John & Edward Baddeley (Shelton, 1784-
1808)

J B

Jacob Baggaley (Burslem, 1880-86)

J B & Co

J. Bennett & Co. (Hanley, 1896-1901)

J B & S

James Broadhurst & Sons (Fenton, 1847-)

J B & S

J. Beech & Son (Longton, 1860-98)

J B & Son

J. Beech & Son (Longton, 1860-98)

J C

J. Chew (Longton, 1903-4)

L

J D B

John Denton (Burslem, dates unknown)

J D & Co

J. Dimmock & Co. (Hanley, 1862-1904)

J E & S

John Edwards & Son (Burslem, 1854-79)

J F A

John Fellows Adderley (Longton, 1902-05)

J F E

J. F. Elton (Burslem)

Burslem

J G

James Gildea (Burslem, 1886-89)

late Mayer

J & G A

J. & G. Alcock (Cobridge, 1839-46)

L

J & G

Jackson & Gosling (Longton & Fenton,
1866-1908)

L

J G S & Co

John Goodwin, Stoddard & Co. (Fenton,
1899-ceased since 1910)

J H

J. Holdcroft (Longton, 1872-1906)

J H C & Co

J. H. Cope & Co. (Longton, 1887-1903)

Longton

J H W

J. H. Walton (Longton, 1909-21)

J H W & Sons

J. H. Weatherby & Sons (Hanley & Tunstall,
1892-)

HANLEY

J K

James Kent (Longton, 1686)

LONGTON

J M & Co

James Macintyre & Co. (Burslem, 1860-ceased
since 1930)

J M & S

J. Meir & Son (Tunstall, 1812-36)

J M & S

Job Meigh & Son (Hanley, 1812-34)

J P

John Proctor (Longton, 1843-46)

L

J R

John Ridgway (Shelton, 1834-40)

J R B & Co

John Ridgway Bates & Co. (Shelton, 1856-58)

| | |
|---------------------|---|
| J R | J. Rogers (Longport, 1814-36) |
| L | |
| J R & Co | John Ridgway & Co. (Shelton, 1841-55) |
| J & R G | John & Robert Godwin (Cobridge, 1834-64) |
| J S & Co | J. Shore & Co. (Longton, 1887-1905) |
| J S W | J. S. Wild (Longton, 1905-) |
| J T | John Tams (Longton, 1774-1903) |
| J T H | John Thomas Hudden (Longton, 1859-84) |
| J T Ltd | John Tams Ltd. (Longton, 1913-) |
| J T & S | John Tams & Son (Longton, 1903-12) |
| J W R | John & William Ridgway (Shelton, 1814-33) |
| J & W R | John & William Ridgway (Shelton, 1814-33) |
| J W & S | J. Wilson & Son (Fenton, 1900-26) |
| K & B | King & Barrett (Burslem, 1898-ceased since 1930) |
| K & Co | W. Kirby & Co. (Fenton, 1879-85) |
| K & Co | Keeling & Co. (Burslem, 1886-c. 1937) |
| B | |
| K & Co | Kirkland & Co. (Etruria, 1887-) |
| E | |
| K E B | King Edge & Barrett (Burslem, 1897) |
| K E & Co | Knight Elkin & Co. (Fenton, 1826-47) |
| K F A P Co | Kensington Fine Art Pottery Co. (Hanley, 1892-1902) |
| L E & S | Liddell Elliot & Son (Burslem, 1866-68) |
| L H | Lockett & Hulme (Lane End, 1822-26) |
| L E | |
| L P Co | Livesley Powell & Co. (Hanley, 1851-65) |
| L P Co | Longton Porcelain Co. (Longton, 1892-1908) |
| (on an oval garter) | |
| L S | Lancaster & Sons (Hanley, 1900-) |
| L & S Ltd | Lancaster & Sons Ltd. (Hanley, 1907-) |
| Hanley | |
| L S & G | Rubian Art Pottery (Fenton, 1906-ceased since 1930) |
| M | Royal Albion China Co. (Longton, 1922-) |
| (under a crown) | |
| M | |
| M Ltd | Mintons (Stoke, 1878-84) |
| M & A | Mintons Ltd (Stoke, 1884-) |
| M & B | Morley & Ashworth (Hanley, 1860-62) |
| | Minton & Boyle (Stoke, 1836-41) |

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| M & Co | Moore & Co (Fenton, 1872-92) |
| M & Co | Minton & Co. (Stoke, 1841-44; 1847-76) |
| M F & Co | Morley Fox & Co. (Fenton, 1907-) |
| M & H | Minton & Hollins (Stoke, 1845) |
| M L & Co | Moore Leason & Co. (Fenton, 1892-96) |
| M & M | Mayer & Maudesley (Burslem, 1837-38) |
| M N & Co | McNeal & Co. (Longton, 1895-1906) |
| Longton | |
| M & N | Mayer & Newbold (Lane End, 1817-33) |
| M & S | Mayer & Sherratt (Longton, 1907-) |
| M S & Co | Myott, Son & Co. (Stoke & Cobridge, 1880-) |
| M W & Co | Massey, Wildblood & Co. (Longton, 1860-90) |
| M W & Co | Morgan Wood & Co. (Burslem, 1860-70) |
| M W & H | Malkin, Walker & Hulse (Longton, 1858-1864) |
| N C P Co | New Chelsea Porcelain Co. (Longton, 1912-) |
| N W P Co | New Wharf Pottery Co. (Burslem, 1878-1908) |
| Burslem | |
| O H E C | Old Hall Earthenware Co. (Hanley, 1862-1887) |
| O H E C L | Old Hall Earthenware Co. Ltd. (Hanley, 1887-92) |
| P & B | Powell & Bishop (Hanley, 1867-78) |
| P & B | Price Bros. (Burslem, 1897-1903) |
| B | |
| P B & Co. | Pinder Bourne & Co. (Burslem, 1862-83) |
| P B & H | Pinder Bourne & Hope (Burslem, 1851-60) |
| P B | Plant Bros. (Longton, 1892-1907) |
| L | |
| P B & S | Powell Bishop & Stonier (Hanley, 1880-90) |
| P C Co | Podmore China Co. (Hanley, 1922-now Sylvan Pottery) |
| P L | Plant Longton (Longton, 1884-) |
| PP | Pearl Pottery Co. Ltd. (Hanley, 1894—ceased since 1930) |
| P P Co Ltd | Pearl Pottery Co. Ltd. (Burslem, 1930—ceased since 1930) |
| P & S | R. Plant & Sons (Longton, 1896-) |
| L | |
| P & U | Poole & Unwin (Longton, 1872-76) |
| P W & Co | Podmore Walker & Co. (Tunstall, 1834-55) |

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|-------------|--|
| R | |
| R | |
| HACKWOOD | William Ratcliffe (Hanley, 1831-40) |
| R (C) Ltd. | Richardsons (Cobridge) Ltd. (Cobridge, 1921-5) |
| R & Co | Reid & Co. (Longton, 1914-) |
| R & D | Redfern & Drakeford (Longton, 1892—ceased since 1930) |
| R F & S | R. Floyd & Sons (Stoke, 1902-30) |
| R G S | R. G. Scrivener & Co. (Hanley, 1870-83) |
| & Co | |
| R H | Ralph Hammersley (Shelton, Burslem, Tunstall, 1822-85) |
| R H & S | Ralph Hammersley & Sons (Tunstall & Burslem, 1886-1905) |
| R H & S L P | R. H. & S. L. Plant (Longton, 1898-) |
| R H P & Co | R. H. Plant & Co. (Longton, 1884-98) |
| R & L | Robinson & Leadbeater (Stoke, 1868-86) |
| R & L Ltd | Robinson & Leadbeater Ltd. (Stoke, 1887-24) |
| R & M | Ridgway & Morley (Shelton, 1842-44) |
| R & M | Roper & Meredith (Longton, 1914-22) |
| LONGTON | |
| R M W & Co | Ridgway Morley Wear & Co. (Shelton, 1836-42) |
| R & N | Rowley & Newton (Longton, 1896-1901) |
| R P Co | Regal Pottery Co. (Cobridge, 1926-about 1931) |
| R S | Ralph Stevenson (Cobridge, 1810-32) |
| R S | Colclough & Co., 'Royal Stanley' ware (Longton, 1887-1928) |
| R & S | Rigby & Stevenson (Hanley, 1895-1907) |
| R S & Co | Rathbone Smith & Co. (Tunstall, 1884-97) |
| R & S | Robinson & Son (Longton & Fenton, 1884-1904) |
| L | |
| R S R | Ridgway Sparkes & Ridgway (Shelton, 1873-79) |
| R S & S | R. Stevenson & Son (Cobridge, 1834-35) |
| R S W | R. Stevenson & Williams (Cobridge, first half of 19th Century) |
| R V W | Richard Vernon Wildblood (Longton, 1887-88) |
| S A & Co | Samuel Alcock & Co. (Cobridge & Burslem, 1828-59) |
| S & B | Smith & Binnell (Tunstall, 1879-1901) |
| T | |
| S Bros. | Stubbs Bros. (Fenton, 1899-1908) |

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|--------------|---|
| S B & S | Sampson Bridgwood & Sons (Longton, 1853-) |
| S & C | Shore & Coggins (Longton, 1911-) |
| S C C | Star China Co. (Longton, 1900-20) |
| S C Co | Star China Co. (Longton, 1900-20) |
| S C H | Shore Coggins & Holt (Longton, 1907-10) |
| L | |
| S & F | Smith & Ford (Burslem, 1896-99) |
| S F & Co | S. Fielding & Co. (Fenton, 1878—now at Stoke) |
| S H | Sampson Hancock (Tunstall, 1858-90) |
| S H & S | Sampson Hancock & Sons (Stoke, 1891—about 1939) |
| S J | Samuel Johnson (Burslem, 1887-97) |
| B | |
| S K & Co | S. Keeling & Co. (Hanley, 1840-50) |
| S & L | Stanley & Lambert (Longton, 1850-54) |
| S & N | Salt & Nixon (Longton, 1909-10) |
| L | |
| S R | Samuel Radford (Longton, 1879-85; Fenton, 1885-) |
| S & S | Shaw & Sons (Sandford, 1893-1919) |
| S | |
| S S | Sampson Smith (Longton, 1846-58) |
| S S Ltd. | Sampson Smith Ltd. (Longton, 1860-) |
| LONGTON | |
| S & V | Sant & Vodrey (Cobridge, 1887-93) |
| COBRIDGE | |
| T A & S G | T. A. & S. Green (Fenton, 1876-90) |
| T B | Thomas Bevington (Hanley, 1869-92) |
| T & B G | Thomas & Ben Godwin (Burslem, 1811-46) |
| T B & S | Thomas Booth & Sons (Tunstall, 1872-76) |
| T C | Thomas Cone (Longton, 1892-) |
| LONGTON | |
| T & C F | Thomas & Charles Ford (Hanley, 1854-74) |
| T C W | T. C. Wild (Longton, 1903-) |
| T F & Co | Thomas Forester & Co. (Longton, 1886) |
| T F & S Ltd. | Thomas Forester & Sons Ltd. (Longton, 1884-) |
| T G | Thomas Green (Fenton, 1848-58) |
| FENTON | |
| T G & F B | T. G. & F. Booth (Tunstall, 1884-90) |

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| T & K | Taylor & Kent (Longton, 1867-) |
| L | |
| T & L | Tams & Lowe (Longton, 1865-74) |
| T M | Thomas Morris (Longton, 1898-1903) |
| T P L | T. P. Ledger (Longton, 1900-05) |
| T & R B | T. & R. Boote, Burslem (1851-) |
| T R & Co. | T. Rathbone & Co. (Tunstall, 1892-1924) |
| T R & P | Tundley Rhodes & Proctor (Burslem, 1875-84) |
| T T | Thomas Twyford (Hanley, 1860-89) |
| Hanley | |
| T T | Taylor Tunnicliffe & Co. (Hanley, 1868-75) |
| T W & Co | Thomas Wood & Co. (Burslem, 1879—ceased since 1930) |
| T W & Co | Thomas Wild & Co. (Longton, 1897-1904) |
| T W & S | Thomas Wood & Sons (Burslem, 1887-97) |
| U H P Co | Upper Hanley Pottery Co. (Hanley & Cobridge, 1895-1925) |
| U M & T | Unwin Mountford & Taylor (Hanley, 1864) |
| U T & Co | U. Thomas & Co. (Hanley, 1889-1905) |
| Hanley | |
| W | Wardle & Co. (Hanley, 1871-84) |
| W & A | Wild & Adams (Longton, 1910-26) |
| W A A & Co | William Alsager Adderley & Co. (Longton, 1886-1905) |
| W A & Co | William Adams & Co. (Tunstall, Greenfield, 1836-) |
| W A & S | William Adams & Sons (Tunstall, Greengates, 1834-) |
| T | |
| W B | William Brownfield (Cobridge, 1851-70) |
| W B | William Bennett (Hanley, 1882-1937) |
| HANLEY | |
| W & B | Wood & Baggaley (Burslem, 1870-82) |
| W & B | Wood & Brownfield (Cobridge, 1841-50) |
| W & B Ltd | Wood & Barker Ltd. (Burslem, 1898-1903) |
| B | |
| W B & S | William Brownfield & Sons (Cobridge, 1872-92) |
| W & Co | Whittaker, Heath & Co. (Hanley, 1892-98) |
| W & C | Wileman & Co. (Fenton, 1872-1925) |
| FOLEY CHINA | |
| W C & Co | Wood, Challinor & Co. (Tunstall, 1860-64) |
| W & E C | W. & E. Corn (Burslem & Longport, 1864-91) |

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|----------------|---|
| W E W | W. E. Withinshaw (Burslem, 1873-75) |
| W F & R | Whittingham Ford & Riley (Burslem, 1867-82) |
| W H | William Hudson (Longton, 1889—ceased since 1930) |
| W & H | Wildblood & Heath (Longton, 1888-98) |
| W & H | Wood & Hulme (Burslem, 1882-1905) |
| B | |
| W H L | W. H. Lockett (Hanley, 1900-20) |
| H | |
| W H & S | Wildblood Heath & Sons (Longton, 1889-1927) |
| L | |
| W & J H | W. & J. Harding (Shelton, 1864-69) |
| W K & Co | William Kirkby & Co. (Fenton, 1879-85) |
| W & L | Wildblood & Ledger (Longton, 1896-1900) |
| W L | William Lowe (Longton, 1868) |
| L | |
| W P Co | Wellington Pottery Co. (Hanley, 1901-03) |
| W & R | Wiltshaw & Robinson (Stoke, 1891-) |
| STOKE ON TRENT | |
| W R | William Ridgway (Hanley, 1834-56) |
| W R & Co | William Ridgway & Co. (Hanley, 1830-54) |
| W & Sons | Williamson & Sons (Longton, 1880—ceased since 1930) |
| W R S & Co | William Ridgway Son & Co. (Hanley 1838-48) |
| W W | Wooldridge & Walley (Burslem, 1899-1902) |
| B | |
| W W & Co | W. Wood & Co. (Burslem, 1879-) |
| Y & B | Yale & Barker (Longton, 1841-53) |
| Z B & S | Zacharia Boyle & Son (Hanley & Stoke, 1828-1850) |

Holland

LEAD-GLAZED ware decorated with slip-painting or inlay in white clay was made at undetermined centres in Holland from late-medieval times onwards, and is often difficult to distinguish from the contemporary German pottery which was undoubtedly also imported into Holland.

By the second decade of the 16th Century, and probably earlier, Italian potters and their pupils were at work in the Netherlands making the tin-glazed pottery, painted in colours, to which the name '*maiolica*' should be applied in preference to the commonly used but anachronistic term 'Delftware'. The town of Delft did not rise to importance until the 17th Century.

The 16th and early 17th Century wares cannot as a rule be ascribed to particular centres, and the whole class is conveniently known as '*Netherlands maiolica*'. Potters of these wares are known to have worked in Haarlem, Rotterdam, Amsterdam, Middleburg (where Joris Andriesen started the earliest recorded North Netherlands maiolica manufacture in 1564), Dordrecht, Leeuwarden and elsewhere in Friesland and at Delft itself. In the course of the century a number of styles were created, differing from the Italian among other features in a certain freshness of colour and in the use of a class of ornament known as *ferronerie*.

During the second quarter of the 17th Century the town of Delft rose to a leading position, becoming famous more particularly for its imitations in fine tin-glazed earthenware of the Chinese porcelain then being brought to Europe in great quantity by the Dutch East India Company (founded in 1609). The finest Delft ware was made within a hundred years or so of the establishment of the industry; that is to say about 1640 and 1740. This new industry enjoyed such prosperity that by 1667 only fifteen out of a total of a hundred and eighty-two former breweries were at work, and the buildings thus set free had in very many cases been taken over by the potters, who retained the old brewery names such as 'The Three Bells', 'The Rose', 'The Peacock', etc. By about 1725 Delft had begun to decline in face of the renewed competition of porcelain, not only from China but from Germany, where the Meissen factory had begun its great period. A second crisis followed soon after 1760 when the use of Delft faïence rapidly fell away before the technically superior English salt-glazed stoneware and lead-glazed white or cream-coloured earthenware.

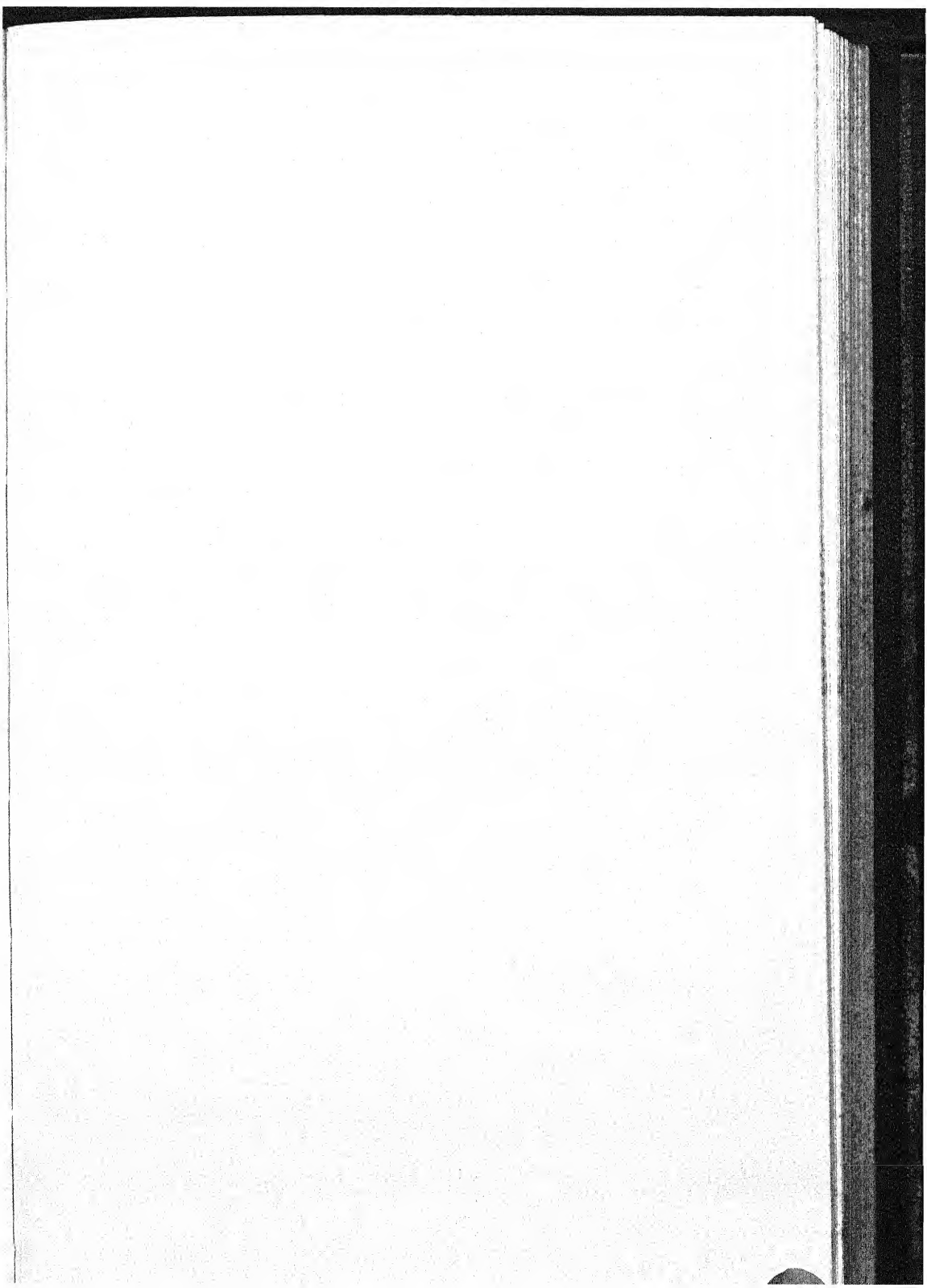
HOLLAND

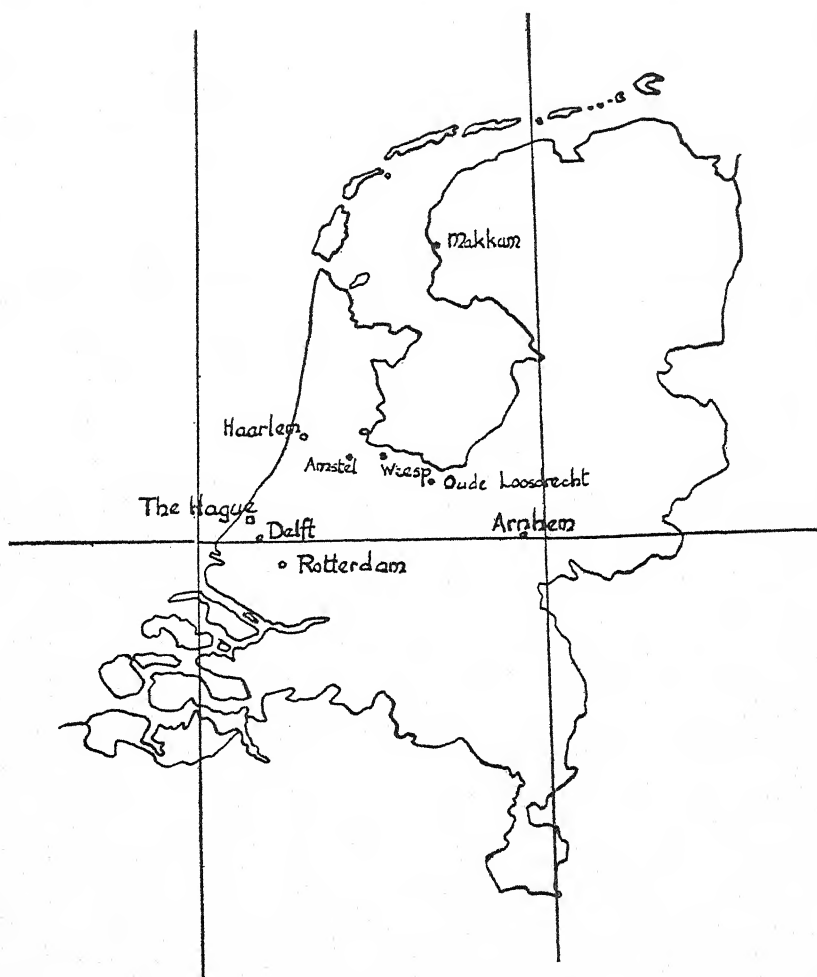
In 1764, the Delft potters, united in self-defence, passed an order regularising the use of marks which thenceforward (and not before) may be accepted as a trustworthy indication of factory. By 1825 only two faïence potters remained in Delft. Apart from Delft the factories at Makkum and Harlingen in Friesland should be noted especially in view of their survival into the 19th Century.

Parallel with imitations of Chinese white porcelain in tin-glazed faïence was the copying of the red stoneware tea-pots of Yi-hsing (the so-called *boccaro* ware). These were brought to Europe by the Dutch East Indiamen, accompanying the tea for the brewing of which they were reputed to be particularly suitable. In 1680 seven Delft potters registered their marks for use on red ware, but only the mark of Arij de Milde is at all frequently met with.

The Delft productions of cream-coloured earthenware in the English style date from the 19th Century and are of little importance. The chief manufacturer was H. A. Piccardt (1800 onward) who not only made earthenware but apparently also decorated in Dutch style imported English wares.

Dutch porcelain is of relatively late date and of little artistic interest. The only 18th Century manufactures were that at Weesp (1764-1771), with its successors at Oude Loosdrecht (1771-1784) and Amstel (1784-1810) and that at the Hague (1776-1790). The productions at all factories were of a hard-paste, the Weesp styles showed a marked likeness to the German contemporaries whilst the tendency of the Oude Loosdrecht products was to copy the French. The wares of Amstel were very Neo-Classical, as were those at The Hague, which probably began as a decorating establishment of foreign porcelain.





AMSTEL (nr. Amsterdam)

1784-1820

hard-paste porcelain

transferred from Oude Loosdrecht

*Amstel**M.O.L.*

in blue

Amstel

in black

ARNHEM

faïence

1755-1773

**DELFT** (nr. Rotterdam)

red stoneware

c. 1675-18th Century

Arij de Milde, 1680-1708



Lambertus van Eenhoorn, c. 1680-1721



Jacobus Caluwe, d. 1730



unidentified



cream-coloured earthenware
19th Century

H. A. Piccardt ('The Porcelain
Bottle') (also decorator of English
wares)

PICCARDT

'JAN DERKS (or 'Dirks') DELFT'
(probably importer only)

'JAN DERKS DELFT'

faïence
17th Century—

De 3 vergulde Astonne ('The Three
Golden Ashbarrels'), 1655—

Zacharias Dextra, manager, 1712—

Z · DEX

Hendrik van Hoorn, manager,
1759—

H V H
2

mark registered in 1764

³
astonne

De vergulde Blompot ('The Golden
Flowerpot'), 1654—

Blompot

B P
5

mark registered in 1764

De Blompot

De vergulde Boot ('The Golden
Boat'), 1634—

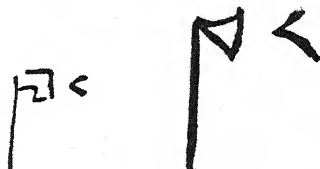
Dirck van der Kessel, manager,
1698-1701

D. VK boot
1700

mark registered in 1764 by Jo-
hannes den Appel

IDA

Het Bijltje ('The Hatchet'), 1657-
1802, mark registered in 1764 by
Justus Brouwer



mark of Hugo Brouwer, 1775-
1788(?)

HB

De porceleyne Fles ('The Porcelain
Bottle'), 1655-present

B

mark registered in 1764
Johann and Dirk Harlees, c. 1795-
1800

HL
B

DHL
B

H. A. Piccardt, early 19th Century

PICCARDT
DELFT
impressed in relief

modern mark

B
3
Delft

De 3 porceleyne Flessies ('The
Three Porcelain Scent-bottles'),
1661-

mark registered in 1764 by Hugo
Brouwer (also of 'The Hatchet')

HB

't *Fortuyn* ("The Fortune"), 1661-

Joris Mes, or Mesch (also of 'The Heart')

MES

registered in 1764 by widow of
Pieter van den Briel in 1764

WDB

Johannes Hermanus Frerkingh,
1769-

J:R:F

183

in t *Fortuyn*

De Grieksche A ("The Greek A"),
1658-

SEI

Samuel van Eenhoorn, 1678-1687

$\frac{S}{4\frac{1}{2}}$

SE

Adriaenus Koeks, 1687-1701

AK

AK

AK

V.I. II

Adriaenus Koeks, son Pieter and
his widow

AK

AK

AK

Jan Theunis Dextra, 1759-1765

$\frac{A}{ITD}$ ITD $\frac{A}{D}$

Jacobus Halder, 1765-

$\frac{A}{T.H}$

't Hart' ('The Heart'), 1661-

t hart

Joris Mes (also of 'The Fortune')

THART

Hendrick van Middeldijk, 1760-

HVMD

De porceleyne Klaeuw ('The Porcelain Claw') 1662-

Cornelia van Schoonhoven or
Cornelius van Schagen, 1668-1671
or 1695-

C.V.S
 $\frac{1712}{192}$

various forms of mark registered in
1764:

van Putten (also of 'The Three
Bells'), 1830-1850

IVP & C

De 3 Klokken ('The Three Bells'),
1671-

mark registered by van der Does'
widow, 1764

WD

De Lampetkan ("The Ewer"), 1637-
variants of marks registered in 1764

L P K l p k

't *Jonge Moriaenshoof*t ("The
Young Moor's Head"), 1654-

l p k m

Rochus Hoppesteyn, 1680-1692



Lieve van Dalen, 1692-1727

LV

Jan van der Hagen, 1732-1764

l v d h
3

mark registered in 1764 by widow
Van der Strale

G:B:S

't *Oude Moriaenshoof*t ("The Old
Moor's Head"), before 1690-

mark registered in 1764 by Geer-
truy Verstelle

G v s
5

De Paauw ("The Peacock"), 1652-

various late 17th and early 18th
Century marks

DAW

DAW
X

DAW

registered in 1764 by Jacobus de Milde

paaiw
1740

IDM

De metale Pot ('The Metal Pot'),
1638-

Lambertus Cleffius, 1666-1691
(also of 'The White Star')

⌘

Lambertus van Eenhorn, 1691-
1721

LE
5
2
MP

VE
2
CB 2

LE
4
1
DW

registered in 1764 by Pieter Parea

MP

De Romein ('The Rummer'), 1613-

PM

Petrus van Marum, 1759-1764

⌘

Johannes van der Kloot, 1764

Roos.

De Roos ('The Rose'), 1662-

various early 18th Century marks

R Roos





registered by D. van der Does, 1764

DVD



De twee Scheepjes ('The Two Little Ships'), 1642-

Cornelis Keiser, 1668

CK
10⁷/₆

Jan Gaal, 1707-1725

J : C
—
22 ¹/₂

IG
—
20

A. Pennis, 1759-1770

R

registered mark of Anthony Pennis, 1764

R

De dobbelde Schenckan ('The Double Tankard'), 1659-

E

1 ¹/₂

DS

mark registered in 1764

DSK

De porceleyn Schotel ('The Porcelain Dish'), 1612-

PK

PK

Ghisbrecht Cruyck, 1663-1671

registered by J. van Duyn, 1764

Duyn
~
~

De witte Starre ('The White Star'),
1660-

registered mark of Albertus Kiehl,
1761-1772

A:K:
*

marks of the last-named

*
AK

AK

probably Johannes van den Bergh,
1772-1789

*
jB

De twee Wildemannen ('The Two
Wild Men'), 1661-

mark of Willem van Beek, 1760-
1780

W:V:B

HAARLEM

c. 1572-
maiolica

probably Cornelis Lubbertsz

CL

probably Hans Barnaert Vierleger,
c. 1595

I601
V
HB

HAGUE, THE

c. 1766-1790
hard-paste porcelain

factory started as a decorating-
establishment only of German por-
celain:

underglaze blue
mark of Ansbach overpainted in
blue enamel



in blue
enamel



in underglaze
blue

Rozenburg, modern



MAKKUM (Friesland)

1675-
faïence

Freerk Jans Tichelaar, modern
mark of factory



OUDE LOOSDRECHT

1771-1784
hard-paste porcelain
(transferred from Weesp)

M:OL.
incised

Johannes de Mol

M.O.L
*

underglaze blue
or enamel colour

M:OL

purple or other
enamel colour

ROTTERDAM

17th Century—
tiles and faience

Cornelis Boumeester, *b.* 1652, *d.*
1733

probably Johannes Aelms

probably an independent porcelain
decorator

WEESP

1759–1771
hard-paste porcelain
(transferred to Oude Loosdrecht)

Miol.

black or other
enamel colour

C:BM

1 Aelms
1731
CB

F. L. S.
A Rotterdam
W.M. 1812



underglaze blue

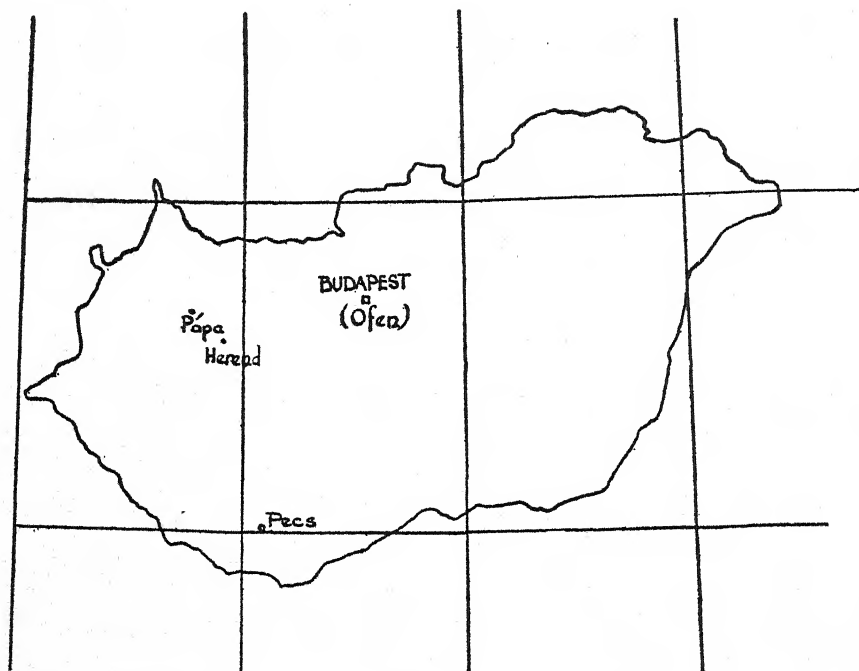
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Hungary

THE important type of peasant-maiolica, known as '*Habaner* ware' was produced on the borders of Hungary from the late 16th and 17th Centuries onwards.

The only Hungarian faience factory enjoying aristocratic patronage was Holitsch, the productions were from the beginning inspired by French faience. Motives drawn from the local peasant-maiolica are later conspicuous in the decoration, and maiolica painted in pallid high-temperature colours in the later Castelli style was also made. In 1786 the factory commenced the manufacture of lead-glazed white and cream-coloured earthenware in English style.

During the 19th Century many factories commenced the manufacture of wares in hard-paste porcelain; the factory at Herend being a source of imitations of all kinds of oriental and 18th Century European wares.



BUDAPEST

1866–
hard-paste porcelain

Fischer, Emil

**HEREND**

1839–
hard-paste porcelain

Fischer, Moritz



HEREND



in enamel
(usually blue)
over the glaze

HOLITSCH

1743–1827
faience and earthenware

'Holitscher Fabrik'



'Holitscher Herrschaft'



'Holicske Panstvi'



on cream-coloured earthenware,
1786–1813

HOLICS

HOLITSCH

HOLITSH

all impressed

KREMELITZ

early 19th Century
cream-coloured earthenware

KREMELITZ

impressed

K R

Ofen

HUNGARY

Pecs

OFEN (Buda)

c. 1795–

cream-coloured earthenware

O F

OFEN
impressed

PÁPA

cream-coloured earthenware

early 19th Century

PAPA

MW
in a crowned
shield
impressed

PECS (Fünfkirchen)

1855–

lustre wares

W. Zsolnay



Italy

LEAD-GLAZED earthenware with *sgraffiato* decoration appears to have been made in Italy from the late 15th and early 16th Century onwards at many centres, but with the exception of Pavia and Bologna the places have not been identified with certainty. Black- and brown-glazed vases and dishes were made from the later part of the 16th Century onwards and are variously ascribed to Venice, Montelupo, Siena and Castel Durante.

The only decorated pottery of artistic importance made in Italy at the close of the 14th Century was painted in green and dark manganese-purple on a more or less imperfect white ground obtained by the use of oxide of tin. The name 'maiolica' was, however, not in contemporary use until the middle of the 15th Century, when it was first applied to the lusted Spanish pottery and later extended in meaning to include all varieties of tin-glazed earthenware.

The principle centres were at Orvieto (perhaps the earliest), in Tuscany (particularly Siena and Florence) and at Faenza. Rome, Padua, Cortona and Todi were also places of manufacture.

About 1460, fairly close copies of the imported Spanish wares were made in Tuscany, whilst at Faenza a bold and original polychrome style, comparatively free from Spanish influence, was cultivated from about 1470 onwards. The productions of the third great centre of 15th Century maiolica, at Deruta, are difficult to identify, one class of great beauty being ascribed to the period from about 1485-1500.

The first decade of the 16th Century saw the vogue of maiolica already well established, and the custom of adorning the pharmacies with sumptuous services of drug-vases and jars and the fashion for displaying large decorative dishes on sideboards and tables, reached their height in this period.

The art of maiolica reached its highest level of perfection in the work of a number of great individual artists patronised by noblemen in the period lying between 1505-1525.

At Deruta at the latest from 1501 onwards a 'golden' or mother-of-pearl and a ruby lustre were in common use; the latter disappearing from Deruta about 1515, seems to have been passed on to Gubbio.

Apart from Deruta the successive fashionable motives of decoration were to a large extent common to all the factories and the identification of their work can at best be conjectured on the grounds of colour and such incidentals as the rare 'marks' and the patterns on the backs. But

ITALY

each had its favourite, but not exclusive, types of decoration; the designs in concentric circles and the blue-stained enamel (*berettino* or *smaltino*) of Faenza, and the symmetrical (*a candaliere*) formal designs in grey and blue of Castel Durante are instances of this. The predominance of Faenza is indicated by the wide occurrence of its commoner wares in Italy and abroad (bringing the name 'faïence') and by the use elsewhere of the devices or marks associated with its chief factory, the 'Casa Pirota'.

The *istoriato* style or pictorial painting was brought to perfection at Castel Durante by Nicola Pellipario during the first quarter of the 16th Century. He removed to Urbino in 1528 bringing that centre to the foremost position. The Urbino *istoriato* style was quickly copied in a harder and coarser form at most other Italian factories (and even in France), remaining more or less in vogue until the end of the 16th Century or even later. Forlì and Pesaro appear to have risen to importance only in this later period. Minor factories were also at Rimini and Verona.

Meanwhile, at Venice, about the middle of the century, the Faenza style of painting in blue-and-white on a blue stained (pale *berettino* or *smaltino*) ground was adapted in many noble and highly original works.

Soon after the middle of the 16th Century Urbino invented a new type of decoration composed chiefly of small 'grotesques' imitated from Raphael's *Loggie* frescoes, whilst at Faenza a free and unlaboured painting of slight figure-subjects in blue and orange (or pale yellow) on a white ground was adopted.

Still later in the 17th and early 18th Centuries the maiolica tradition was to some extent maintained in original work attributed to Venice and Castelli. Coarser wares were made at Sicily and at Montelupo, and a minor 17th Century factory imitating Turkish faïence was at Padua.

The wave of Chinese influence that came in the 17th Century with the Dutch importations and the rise of Delft brought more or less imitative blue-and-white styles at Savona and elsewhere, while the competition of the French faïence factories and the vogue of Chinese porcelain were largely responsible for the styles adopted at Turin, Lodi, Nove, Bassano, Milan, Pesaro and the later Faenza.

The earliest European attempts towards the imitation of Chinese porcelain are rather obscure but the famous 16th Century 'Medici porcelain' of Florence is well attested and of great importance as the first European ware of its kind and the only porcellaneous ceramic material to be made in Europe in the Renaissance. It is an artificial soft-paste, as are some rare pieces of slightly later date attributed to Padua.

The short-lived Vezzi factory at Venice (1719 to about 1740 at latest)

ITALY

was started with the help of a Meissen workman, while that of Doccia (1737 onwards) drew its first styles from Vienna. The Capo-di-Monte factory near Naples (1742-59) making a soft-paste of French type, was established by King Charles III and discontinued on his accession to the throne of Spain; the manufacture of porcelain was resumed, eventually at Naples itself, in 1770.

New factories of Venice (and another at Nove) share with the above the often fantastic Rococo style which is the chief contribution of Italy to the art of European porcelain. A markedly grey colour is characteristic of much Italian porcelain of the 18th Century, this is shown alike by Venice, Nove, Treviso and Doccia.

The late 18th Century porcelain of Vinovo was largely imitated from the French.



ANGARONO (nr. Bassano)

late 18th Century
groups and figures of cream-
coloured earthenware

*Angaron 1779***BASSANO** (Venezia)

18th Century
maiolica

Roman artist Antonio Terchi

Antonio Terchi
in
Bassano

B^o Terchi
Bassano

Roman artist Bartolomeo Terchi

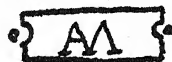
BOLOGNA

maiolica and cream-coloured
earthenware
c. 1794-

Carlo Aldovrandi, cream wares

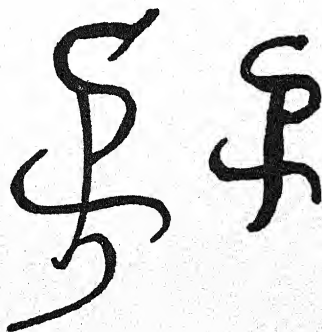
CARLO ALDOVRANDI
impressed

Angelo Minghetti & Son, 1849-
(imitations of Renaissance
maiolica)

**CAFFAGIOLO** (nr. Florence)

early 16th Century-
maiolica

'SPR' ('Semper'), motto of Medici
family



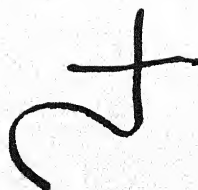
or
'SF' (Fattorini), potter

*'In Chaffagguolo'**'In Chaffagguolo'*
&
'SP' monogram

'Jacopo', artist



dated 1514



c. 1513 (election of Pope Leo X)

P P

c. 1545–1550, probably Alessandro
Fattorini

Sp
A . f .

'In gafagiolo'

c. 1530–1540

PA

dated 1507

Pi

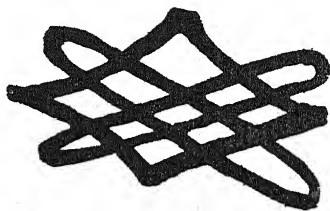
c. 1480

S.

dated 1506

B

probably by 'Jacopo'



in orange-red

°CANDIANA' (nr. Padua)
early 17th Century—
maiolica and porcellaneous ware

marks on artificial porcelain

144
1638
†
G.G.P.F
TM
†

i.G.P.F. 1627

maiolica

d'Chandiana. 1633 M.G.L.

CAPODIMONTE

1743-59

soft-paste porcelain

King Charles III of Bourbon

on figures and groups

about 1745

on useful wares and occasionally
figures. Also used at Buen Retiro
(Spain)

impressed



in gold

CASTEL DURANTE (renamed Ur-
bania in 1635)
16th Century-
maiolicaNicola Pellipario, painter, dated
1521Nicola Pellipario, painter, dated
1528

Nicola Pellipario, painter


da Urbino.

Nicola da
·V·

Serial No. (?), by Nicola Pellipario

·LV·

on Este-Gonzaga service



probably Francesco Durantino

F·D·
1543

CASTELLI (Abruzzi)

17th and 18th Centuries
maiolica

mark of Carthusian Order, 1697-
1727



Dr. Francesco Antonio Grue,
1686-1746

fra^s Ant^s Grue P

D. Francisci Antonti
Xaveri Grue 1735

Dr. Franc Anton
Grue 1718

Liborio Grue, *b.* 1701, *d.* 1776

L G P

Bernardino Gentili, *b.* 1727, *d.* 1813

Bernardino Gent. p.

Saverio Grue, *b.* 1731, *d. c.* 1806
Carmine Gentili, *b.* 1678, *d.* 1763

S G

C G P

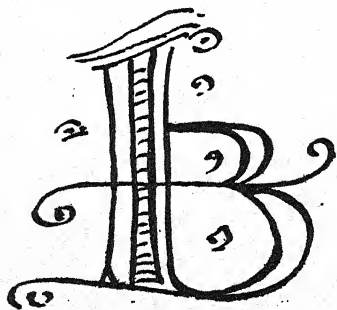
Cne G^{li} P

Gentili

P G

DERUTA or DIRUTA (Umbria)

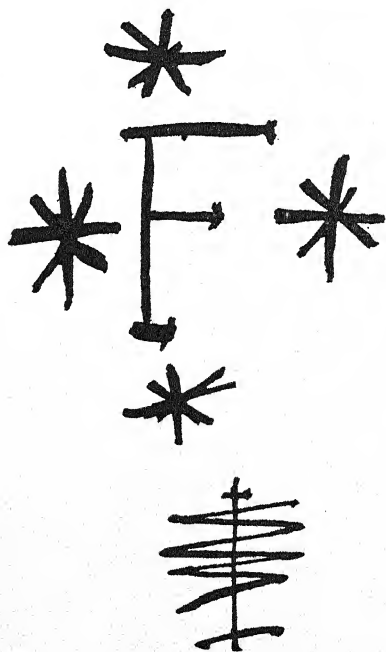
c. 1490–
maiolica



c. 1510



c. 1500–1510



'Francesco Urbini', c. 1537–1554



'D.
IS 39
'G.S.'

dated 1630

'PETRUS PAULUS
MANCINUS DE DIRUTA'

'1771 *Fabrica di
Maiolica fina di
Gregorio Caselli in
Deruta*'

DOCCIA (nr. Florence)

1735-present
hard-past porcelain

late 18th and first half of 19th
Century



all in blue,
red or gold

1792-1800



impressed

18th Century porcelain with tin-
glaze



in red

6.

10

in blue, crimson
or purple

in green

on wares of the finest paste, 1792-
1815

about 1810

F
incised
EE

incised

19th Century

GI

GIN

1848-
general pottery'GINORI'
impressed

Richard-Ginori partnership



imitations of CapodiMonte



impressed

mark on modern maiolica

**ESTE**1781-
porcelainESTE
G

GF

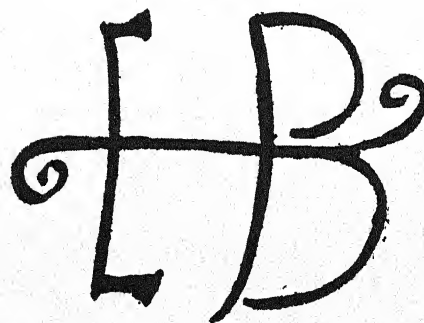
both impressed

FABRIANO (Duchy of Urbino)16th Century-
maiolicafabriano
1527
X

mark on Pellipario plate

FAENZA (Emilia)14th Century-
maiolica

1480-1490



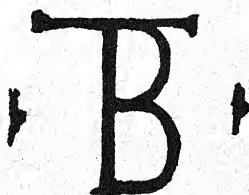
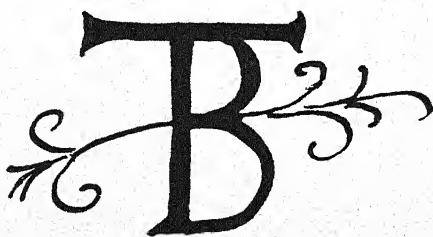
c. 1490



tiles, dated 1510



probably factory-mark, 1510–1515



probably Casa Pirota, 1490-1500



form of Casa Pirota mark



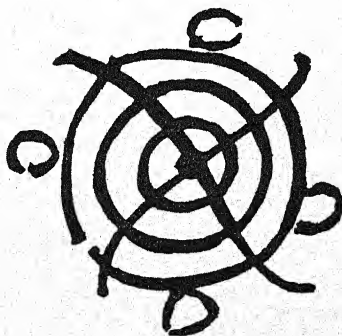
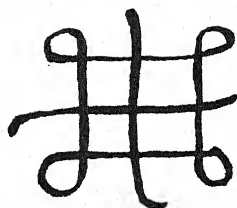
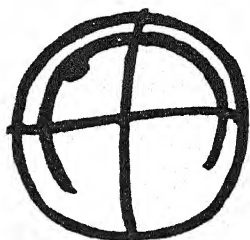
F



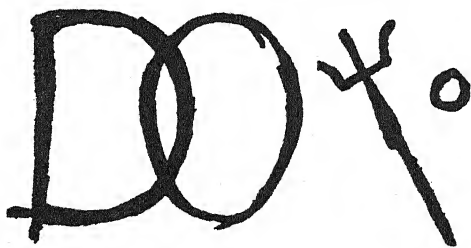
1525

F

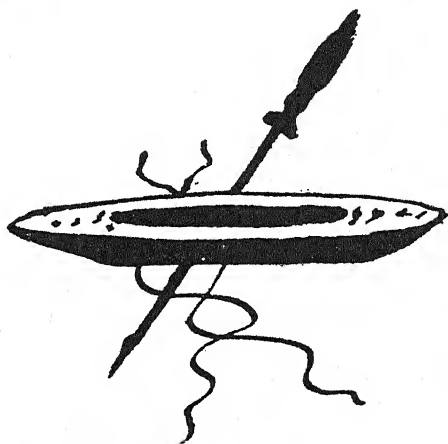
variants of Casa Pirota marks:
sometimes used by Faenza painters
migrating to other factories



c. 1510



c. 1515, probably Piero
Rocca, artist



•F•R•G•I•

initials of Baldassare Manara,
c. 1530–1535

>B< >M<

attributed to Flaminio Fontana

F

dated 1546, signed by Giovanni
Brame

M4

probably mark of Maestro Vir-
giliotto Calamelli, d. about 1570

IN FAENCIA
> R F <
— R —

presumed marks of Virgiliotto:

— AF — V —
I R F
Cal: me
— AF — V —
: R F

attributed to Don Pino Bettisii, *d.*
about 1589

DO-PÎ.

attributed to Antonio Maria Reg-
oli, *b.* 1707, *d.* 1775

AMR

18th Century marks of Ferniani
and descendants, 1693-1900

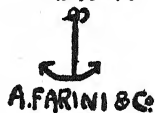
F.



A. Farini, 1850-1878

FAENZA

A. Farini, from 1878



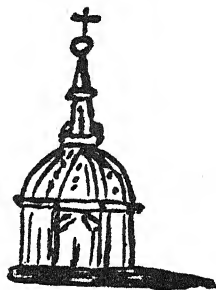
FLORENCE

c. 1575-*c.* 1587
soft-paste porcelain

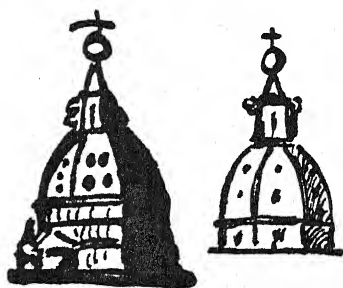
mark depicting cathedral of Flor-
ence and 'F' for 'Firenze' or
'Francesco'



-F-



1 F 2

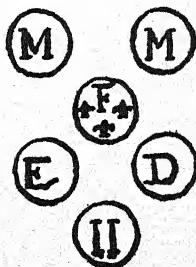


- F - . F .

probably signifying 'trial-piece'

PROVA

FMMDEII ('Franciscus Maria (or
Medicis) Magnus Dux Etruriae
II')



maiolica (reproductions of early wares)

late 19th Century-present

Cantagalli



Fantoni, modern studio potter



FORLI

mid-16th Century
maiolica

dated 1542

dated 1545

'fata in forli'

'FU FATA IN FORLI'
(in monogram)

GENOA (*see Savona*)


GUBBIO (Duchy of Urbino)

c. 1495
maiolica


various forms of Maestro Giorgio's
factory-mark, 1519-1541

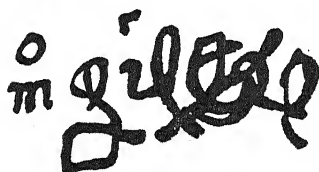


M^o G^t

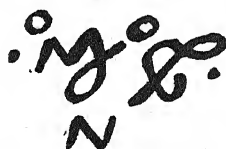
-1519.
 'mar Giorgio
 'da Gubbio


1525


1526


1541


mark of Maestro Giorgio with that
 of 'Maestro N', 1535-1540

1537


'Maestro N'

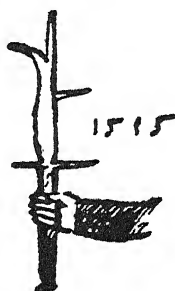
1535 x (N) x
 N NI

probably painted by Orazio Fontana at Urbino and lustrated at Gubbio

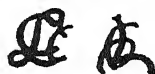


in lustre

probably only lusted at Gubbio,
dated 1515



Carocci, Fabbri & Co., 19th Cen-
tury

**LAVENO**

modern
general pottery

Società Ceramica Italiana

LODI (Lombardy)

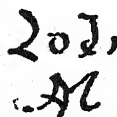
18th Century
faïence



Simpliciano Ferretti, c. 1725



'Morsenchio-Capelletti', mid-18th
Century

**MILAN**

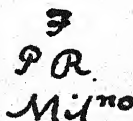
18th-Century-
faïence

Felice Clerici, 1745-



Pasquale Rubati, 1756-

'Fabbrica di Pasquale Rubati
Milano'



Cesare Confalonieri, 1770-1775

F.S.
:C

marks attributed to Milan

modern-
earthenware

'Richard-Ginori', 1833-present

hard-paste porcelain
Cacciapuoti, artist-potter

MONDOVI (Piedmont)1810-
cream-coloured earthenware
B. Musso of SavonaM M
impressed1897-
earthenware
'Richard-Ginori'**MONTELUPO (Tuscany)**17th Century-
maiolica

dated 1627



Raffaello Girolamo, dated 1639

NAPLES

c. 1684
maiolica

Royal Factory

1771-1806

King Ferdinand IV of Naples

soft-paste porcelain

made at Portici, before the move to
Naples in 1775

TE PO.
M L



B G



R

1772

in blue

F.R.F. monogram (for 'Fabbrica
Reale Ferdinanda'),
1773-1787



purple, red or blue



blue

late 18th Century



all impressed



underglaze
blue

incised
or red

late 18th Century figures, probably
Giordano, modeller

P
giordano

incised

Giovine, decorator of imported
wares, 1826-30

Giovine in Napoli

in red

1760-

cream-coloured earthenware and
porcelain

Nicola Giustiniani

GIUSTINIANI

Giustiniani
F N

Biagio Giustiniani (son), late 18th
Century

B G
N

B. G.

probably '*Fabbrica Michele Giustiniani Napoli*'

F M G
N

Antonio and Salvatore Giustiniani
(*Fratelli Giustiniani Napoli*)

F G
N

Cherinto del Vecchio, late 18th
Century '*Fabbrica del Vecchio Napoli*'

F D V
N

F D V
N

del Vecchio
N

'*Genmaro del Vecchio Napoli*, late
mark

G D V N

NOVE (Venezia)

1728-

faïence, and cream-coloured earth-
ware; soft-paste porcelain from
1762-1825

mark on faïence, c. 1728-1730

No^{ue}
G·B·A·B·
·N·

probably mark of Antonibon on
faïence



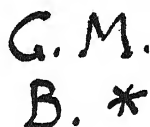
rare mark on old faïence but com-
mon on 19th Century wares



19th Century and later faïence



Giovanni Maria Baccin, c. 1780, on
cream-coloured wares



monograms and names of Gio-
vanni Battista Antonibon on early
porcelain



Nove, Antonio Bon

in purple

marks found on porcelain after 1781

Nove



in gold

normal factory mark from 1781



in red, blue or gold

wares made by Pasquale Antoni-
bon, 1763-73

ANON

Nove

in relief

on figures and groups after 1781

Nove
incised

about 1800, with painter's signature




NOUE.

Gio.ⁿⁱ Marconi pinxi
in gold

c. 1800, with an owner's mark?

A.G.
*
in red

Giovanni Baroni period, 1801-25

**G.B.**
NOVE
**MGS**
B
in gold

late 18th and early 19th Century

N **M**
incised

PADUA

15th-18th Centuries
maiolica

+
1555
+
1563
a padua

PALERMO

late 16th and 17th Centuries
maiolica

*'Fatto in Palermo
1606'*

PAVIA (nr. Milan, Lombardy)

c. 1676-
glazed earthenware

*'Antonio Maria
Antonelli'*

Cuzio family

*'Antonio Maria
Cuzio'*

first half of 18th Century
faience

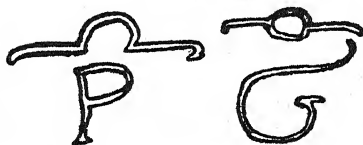
'Giovanni Brizio'

Clara Formenti

**PESARO** (nr. Urbino)

c. 1486-
maiolica

probably 'P(esaro)' 'G(abbice)',
early 16th Century



Maestro Girolamo, dated 1542

*'in la botega di
mastro Girolame
da le Gabice'*

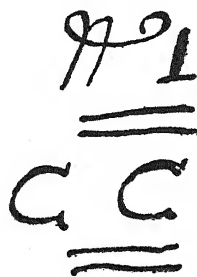
Casali & Galigari, 1763 (with sig-
nature of Lei, painter)

*C. C.
Pesaro
1765
P. P. L.*

'Filippo Antonio Callegari, Pesaro'

*F.A.C.
P*

*Callegari
Pesaro.*



Magrini & Co, 1870-

*fabbrica Magrin
Pesaro*

modern mark on imitation Urbino

*fabbrica Magrin
Pesaro*

RIMINI

15th-16th Centuries
maiolica

dated 1535

in rimini:



'in Rimino'

ROME

14th-17th Centuries
maiolica

*'FATTO . IN . BOTEGA
DE . M . DIOMEDE.
DURANTE . IN . ROMA.'*

'ALMA ROMA 1623'

*'FATTO . IN . ROMA
DA . GIO . PAULO .
SAVINO . MDC'.*

1761-1784
porcelain

*'ROMA MAG 1769'
incised*

Filippo Cuccumos

inscribed '*Roma I^o Maggio 1769*'

1785-1831

porcelain and cream-coloured
earthenware

Volpato (Giovanni Trevisan)



G. VOLPATO
ROMA
impressed

Terchi, Bartolomeo, painter, c.
1736

*Bar: Terchi Roma
no*

*Bar: Terchi
Romano*



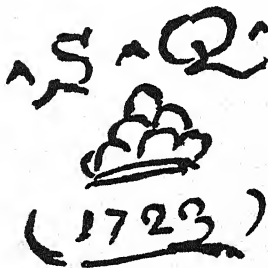
SAN QUIRICO D'ORCIA (nr.

Siena)

1714-c. 1723

maiolica

the arms of Cardinal Chigi



'Bar Terchi Romano
in S. Quirico'

SAVONA (nr. Genoa, Liguria)

16th-18th Century

faïence

shield of arms of Savona



shield of arms of Savona



'Girolamo Salomini'



the ducal 'berretto'



the ducal 'berretto', 'Conrade or Corrado'



the ducal 'berretto'



the ducal 'berretto'



cross from the arms of Savoy



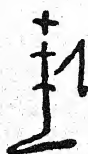
'pentagram' or 'Solomon's seal',
probably mark of Girolamo Sal-
omini or Siccardi



'fortress' mark, ascribed to Guido-
bono



Levantino family of Albissola



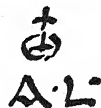
mark of Chiodo



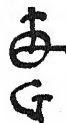
Luigi Levantino



Agostino Levantino



Giordano



Folco



Pescetto



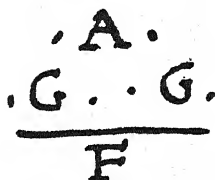
Salomini



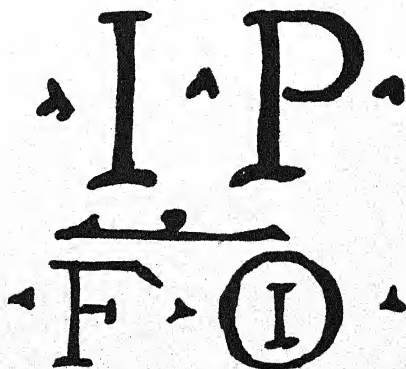
unexplained marks

mark on specimens signed by
Agostino RattiG. Barti, G. Barlotto, or G.
Bellotti

unexplained mark

**SESTO FIORENTINO**

1907-

maiolica reproductions
Ceramics Artistica Ciulli
Fontani, Bruno**SIENA (Tuscany)**15th and 16th Centuries
maiolica16th Century; probably
owners' or series marks

Maestro Benedetto, c. 1515–1520

*fata ī Siena
da m° benedetto*

TREVISO (Venezia)

late 18th and 19th Centuries
soft-paste porcelain

'Guiseppe Andrea Fratelli Fontebasso'

G.A.F.F.
Trevi^{so}

'Fratelli Fontebasso', dated 1779

F.F.

TURIN (Piedmont)

16th Century–
maiolica

'Fatta in Torino
adi 12d
Setēbre 1577'

probably Parco factory, 1646–



shield of Savoy

'Torino-Rossetti' (Giorgio Rossetti di Macello), 1725–

R

Giorgio Rossetti

R

G. A. Ardizzone, c. 1765

GAA

TUSCANY

late 14th–early 15th Century
maiolica

Siena-Orvieto type

卐
卐

marks found on 'oak-leaf' jars



on 'pomegranate-pattern' wares



on 'Spanish' foliage wares



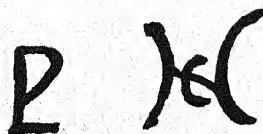
armorial vase



on 'Hispano-Moresque' and
'Gothic' foliage wares



marks on pieces with 'Gothic'
foliage, pomegranate, and pea-
cock's-feather decoration



ff

bb

URBINO

c. 1520–18th Century
maiolicaSignatures of Francesco
Xanto Avelli of Rovigo,
dated 1530–1542

p A

.f.X.A.R.

.T Urbino.

.X.

f.l.a. Xanto, Au: Ro:
T Urbino p.i.F.^{co}.X.
Rou:

marks of Orazio Fontana, mid-
16th Century



·O· ·Φ·Λ·

attributed to Flaminio Fontana,
dated 1583

·F·F·

·O·A·

P·P

1548

·A·F·A·

handwriting of Nicola Pellipario

*Chamo fu sagrificio
di tempo di apoline*

handwriting of Francesco Xanto

1576.
*Ditua d'gionda itala
il pinto bor laci.*
F^{co} X
Rex

Patanazzi family, c. 1584

'Mo Antoni Patanzi;
Vrbini 1580'

'ALF . P . F
VRBINO. 1606'

*'in botega di Jos.
Batista Boccione
1607'*

probably Giovanni Antonio Maria
Roletti, c. 1770

*'Fabrica di
maiolica fina di
Monsiur Rolet in
Urbino'*

*'Fabrica Roletti
Taurinorum'*

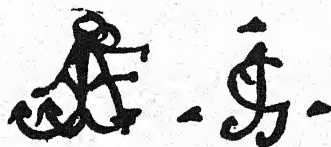
VENICE

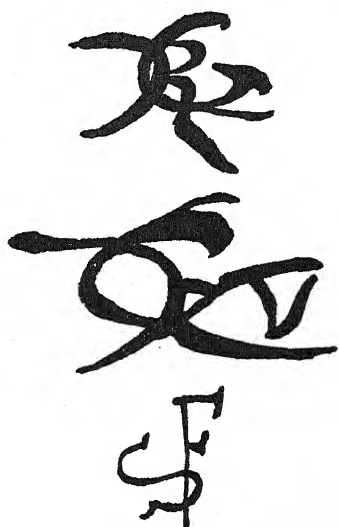
16th Century-
maiolica

*'In Venetia in
Cotrada di S^{to} Polo
in Botega di M^o
Lodovico*

early 17th Century

late 17th and early 18th Century





18th Century—
hard-paste porcelain

Vezzi factory, 1719–20 to 1727

c. 1720–27

Ven^a

incised

Venezia.

in blue

Ven:^a

in underglaze blue, and red,
blue or gold enamel

Ven:^a

also imitated on later Doccia in
gold or black

in red, green or blue

VEN:^A

V=^A

in underglaze blue in red or gold

Ven: — Ven.

in red

in red

Ven.^A A. G. j 726.

1758–1763
hard-paste porcelain

*'Fortunato Tolerazzi
Fece Venesia 1763'*

Nathaniel Friedrich Hewelcke

V

V

1764–5 to 1812
hybrid soft-paste

incised and
painted red

Geminiano Cozzi

*'1765 Venezia
Fab^a Geminiano
Cozzi'*

⚓

⚓

in red

VERONA
16th Century–
maiolica

'1547 in Verona

*'Gio Giovanni
Batista da faenza
In Verona M. . . .'*

VINOVO (nr. Turin)

1776-1820

hybrid soft-paste

cross from the arms of Savoy



initials of Dr. Gioanetti, 1780-1815



all usually in
underglaze blue or
incised, rare in
other colours or
gold

Lomello, 1815-1820



VISCHE (nr. Turin)

1765-6

faïence and porcelain

cross 'V' mark attributed to factory

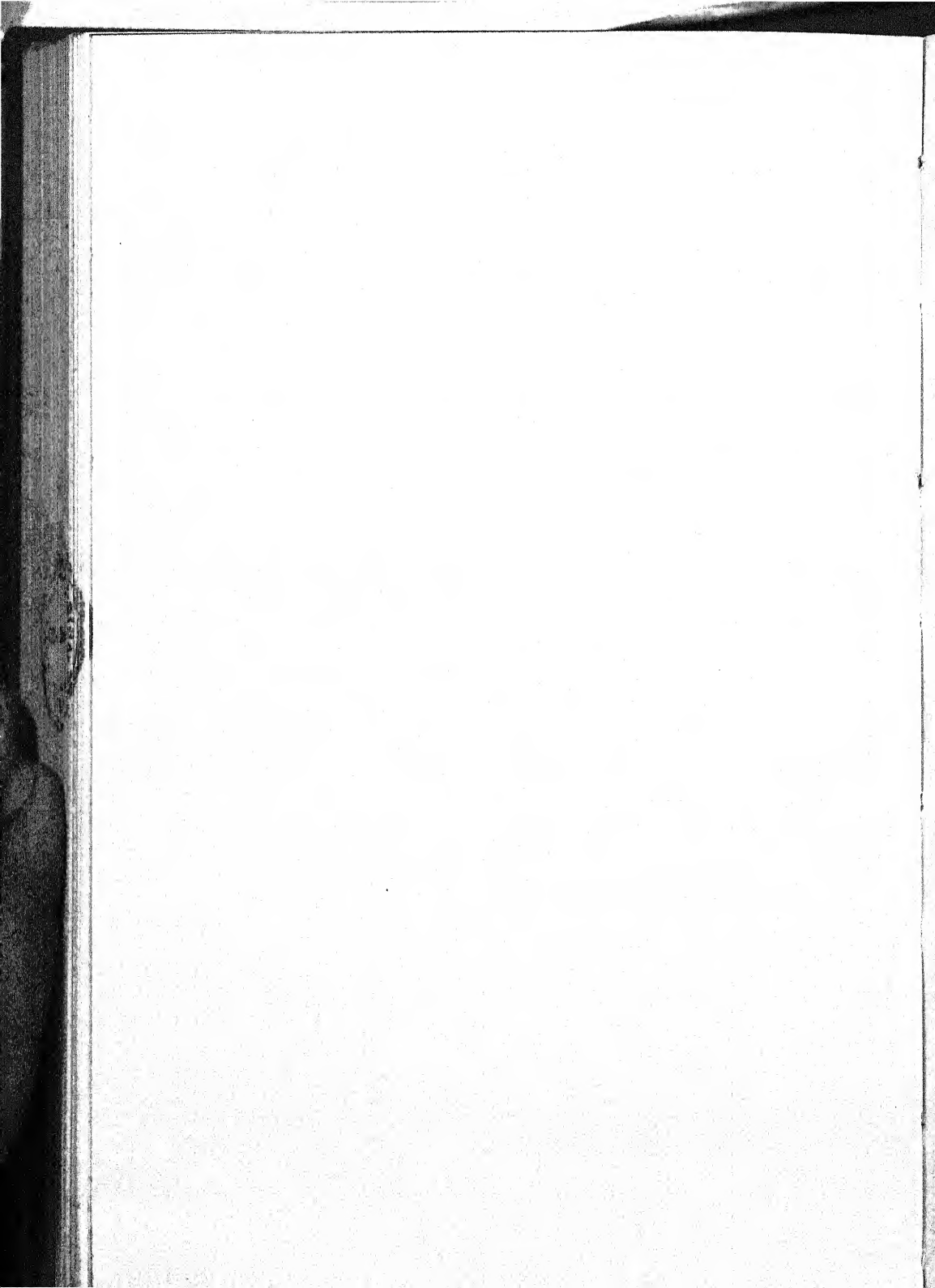


VITERBO (Roma)

16th Century

maiolica

*'In Viterbo
Diomeo 1544'*



Luxemburg

THE only factory worthy of note in Luxemburg is that at Septfontaines : founded in about 1766, this factory had become very prosperous by 1795 and still exists as 'Villeroy & Boch'.

White and cream-coloured earthenware (*faïence fine*) are commonest among the productions of the late-18th and early-19th Century ; biscuit figures in the style of Sèvres were also made.

(See map on page 60)

Septfontaines

Luxemburg

Septfontaines

SEPTFONTAINES

c. 1766-

white and cream-coloured wares



in blue

BL
21

impressed



impressed

JFB & Cie

early 19th Century

general pottery

Villeroy & Boch

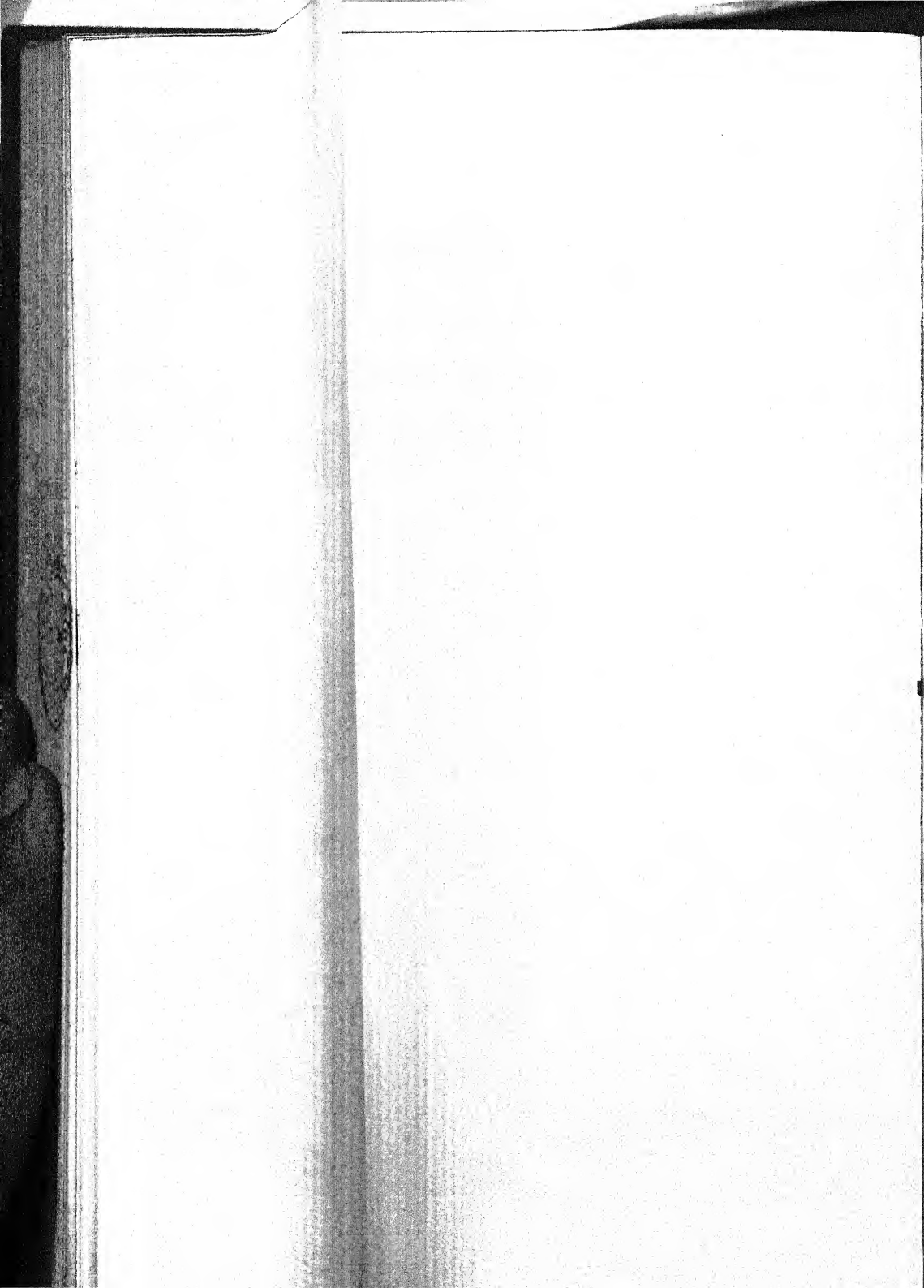


Norway

THE outstanding Norwegian contribution to European pottery during the 18th Century was the faience produced at Herrebøe, near Friedrichshald. The factory was founded in 1757. The Herrebøe decoration is among the most remarkable manifestations of the Rococo style; the only colours used were blue and manganese-purple, save for rare instances of *bianco sopra bianco*.

The objects made include wall-cisterns and basins, large tureens and 'bishop-bowls', besides the usual table-wares.

(See map on page 48)



HERREBØE (nr. Friedrichshald)

1757-c. 1772

faience

'HB' (for Herre Bøe) and probably initial of Hosenfeller (artist)

mark most commonly found

probably initials of H. C. F.
Hosenfeller

probably signature of Joseph and
Gunder Large

HERREBØEFABRIQE

Poland

THE Belvedere faïence factory in Warsaw was erected by King Stanislas Poniatowski in 1774. The wares were marked 'Varsovie', and the usual style of decoration adopted seems to have derived from the Chinese through the medium of German porcelain. A faïence factory specialising in stoves was conducted at Telechany from the end of the 18th Century. (The important group of faïence wares made during the 18th Century at Proskau are shown under the German section.)

Hard-paste porcelain was made towards the end of the 18th Century at several factories in Poland which lasted well through the 19th Century. The wares of Baranovka, Korodnitsa, Korzec and Tomaszow which were the principle factories, were much in keeping with those of the Russian Imperial Factory, especially during the Empire period.

(See map on page 140)

BARANOVKA (Volhynia)

1801-1895
porcelain

Michael Mezer

Баранівка

in black,
brown, etc.

* *

*
in blue

KORZEC (*or* Koretzki)

1790-1797

hard-paste porcelain

(continued in Gorodnitza until
1870)

**TELECHANY**

late 18th Century
faïence

Count Michael Oginski

**TOMASZOW**

c. 1805-1810

hard-paste porcelain

Michael Mezer



incised

Tomaszów

WARSAW

1774-

faïence

in black or other
colour

The Belvedere factory



'Varsovie'

Warsaw

POLAND

Warsaw

Wolff, 1783-

W

Portugal

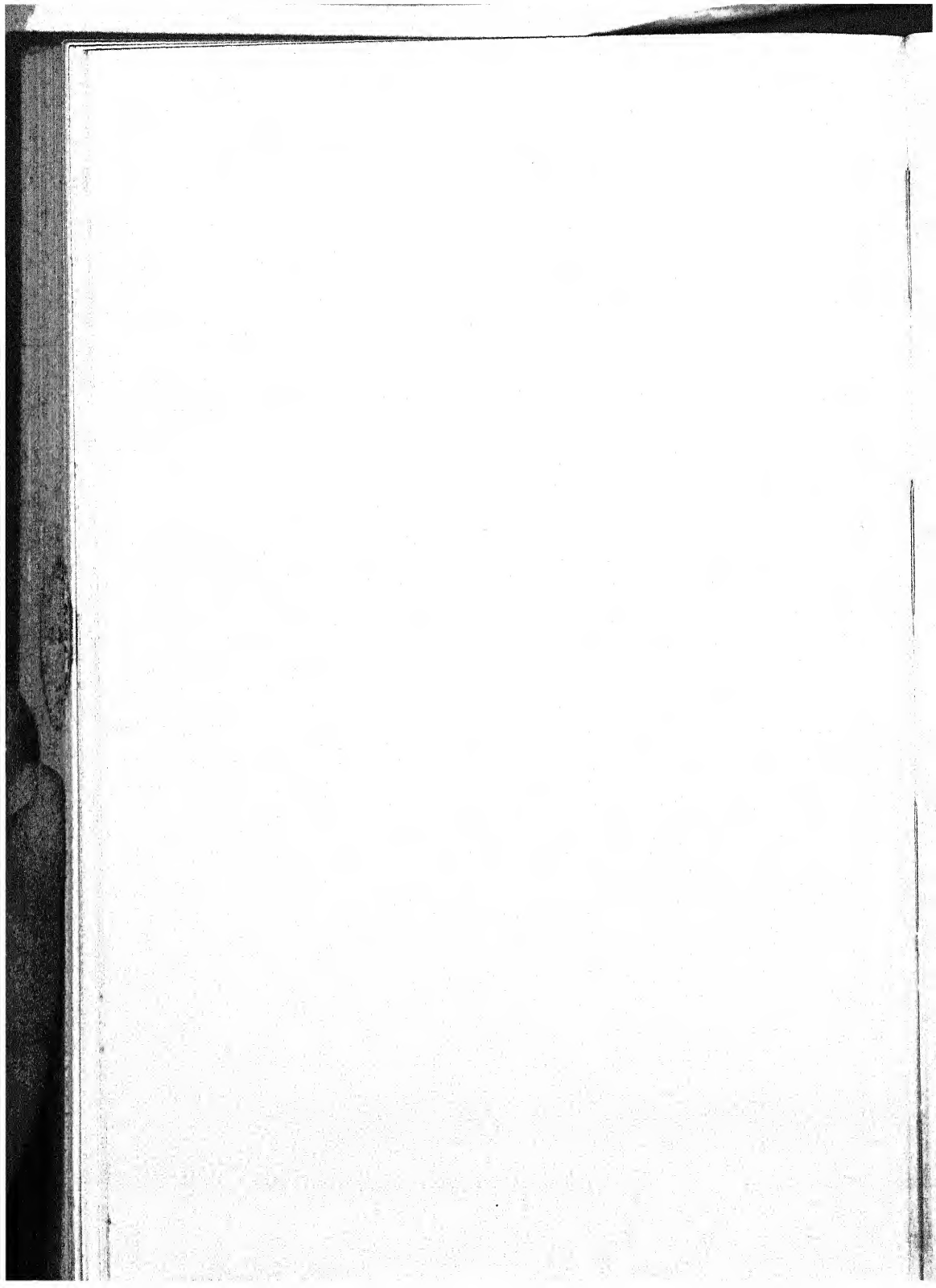
THE Portuguese maiolica of the Renaissance period cannot easily be distinguished from that of Italy, Spain and the Netherlands. Tilework in particular, of all periods, is abundant and of amazing quality, but has until lately been little studied.

In the 17th Century the Portuguese trade with China quickly brought the influence of blue-and-white porcelain; and designs from late Ming wares were adapted on what is perhaps the most distinctive class of Portuguese maiolica, believed to have been made at Lisbon or Braga.

In the 18th Century faïence tablewares and figures were made at the royal factory of Rato and at other centres, such as Viana Darque, Aveiro, Santo Antonio, Coimbra, Minagaia, etc., as well as at Lisbon itself, where many excellent faïence tiles were also made.

A manufacture of porcelain was started in 1773 at the Military Arsenal at Lisbon. Medallion portraits, tablets with inscriptions, and reliefs, were made in sometimes slightly glossy white biscuit on a lilac or white ground. A further porcelain factory was founded in 1824 at Vista Alegre, near Oporto and is still in production.

(See map on page 404)



AVEIRO (Portugal)

c. 1785

faïence

'Fabrica Aveiro'

F.A.**CALDAS DA RAINHA**

1853-

imitation Palissy ware

M. MAFRA

CALDAS
PORTUGAL

Mafra & Son

impressed

COIMBRA

18th and 19th Centuries

faïence

ROSSI
1785**LISBON**

1773-

hard-paste porcelain

signature of sculptor Figueireido

IOÃO DE FIG^{DO}**MIRAGAYA** (nr. Oporto)

late 18th Century

faïence

late 18th Century

R.**RATO** (nr. Lisbon)

1767-19th Century

faïence

T. Brunetto, 1767-1771

F.R.
B

S. de Almeida, 1771-1814?)

F.R.
A

**SANTO ANTONIO DO VALE DE
PIEDADE**

c. 1785–
faïence

Francisco Rossi



'Ri'

VIANNA DO CASTELLO (Darque)

1774–
faïence



in blue

VISTA ALEGRE (nr. Oporto)

1824–present
hard-paste porcelain

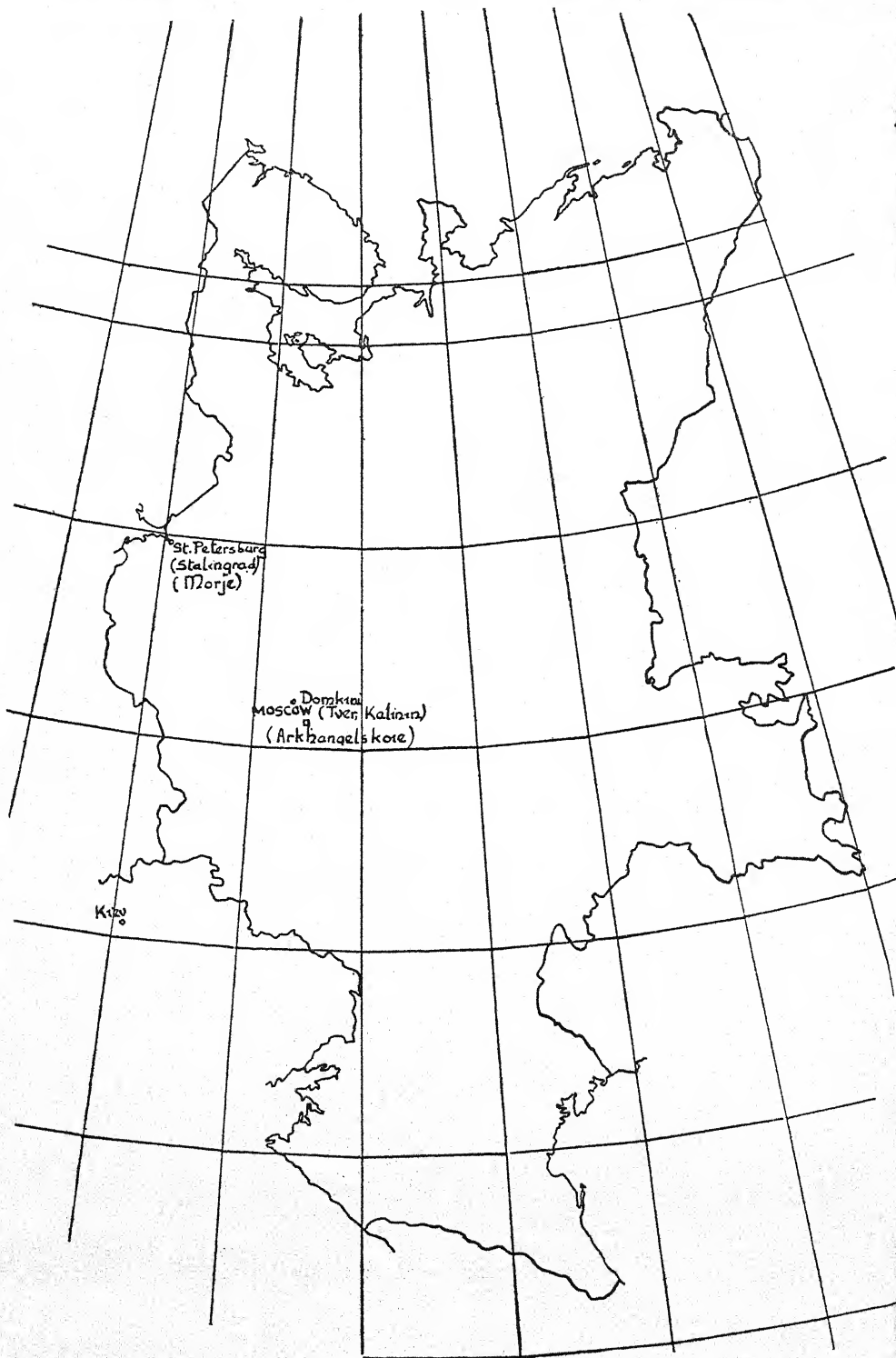


Russia

No faïence of artistic importance seems to have been made during the 18th Century within the boundaries of Russia as at present defined, though minor factories apparently existed at St. Petersburg and elsewhere. At Kiev and Morje important faïence was made in the first half of the 19th Century.

The most considerable porcelain factory was the Imperial factory at St. Petersburg, which did not commence regular production until 1758 and under Catherine II (1762-96) good porcelain was made in the French, German and Viennese styles, often with violet or blue grounds and elaborate gilding together with an important series of figure models featuring Russian folk-types. Other large manufactures worthy of note were at Verbilki and Gorbunovo, both near Moscow.

Minor establishments of the reign of Alexander I (1801-25), were at St. Petersburg (Batenin's factory) and at Moscow (Raschkin's, Fomin's, Vsevolosky's and Polivanoff's and Nassonoff's). In this period the industry was protected by duties on imported wares and after 1812 the notable and characteristic Russian variant of the Empire style reached its full development.



ARKHANGELSKOIE (nr. Moscow)1814-1831
porcelain

ARKHANGELSKOIE

DOMKINO (Tver)1809-
faïence

АУЕРБАХЪ

KIEV1798-
faïence and porcelain

КІЕВЪ



МЕЖИГОРЬЕ

M. Gulina (porcelain)

ФГ
Гуайна**MORJE** (St. Petersburg)early 19th Century-
faïence

СПЛОСКОЧИН

MOSCOWhard-paste porcelain
c. 1765-

Francis Gardner, c. 1765-1891

G G Г

all in blue

early 19th Century

ГАРАНЕРЪ

impressed

mid-19th Century



printed in red

ГАРАНЕРЪ



impressed

Popoff factory, c. 1800-1872

Л

Raschkin brothers, early 19th Century

БРАТЬЕВЪ
РАУКИНЫХЪ

Fomin, c. 1800-

ПЕТА
ФОМИНА

Vsevolojtsky and Polivanoff, 1813-1855

В

in colour or
incised

Fabrique de Wsevolojtsky

F W

marks of Sipiagin, 1820-

S ВСИПАГИНА

Novik brothers, 1820-

Н БРАТЬЕВЪ
НОВЫХЪ

Nassonoff, 1811-c. 1813

Н

Kiriakoff, 1813-c. 1816

К

Safronoff, c. 1820-

САФРОНОВА

С

С

Dunashoff, 1830-

МФВ
ДУНАШОВА

Kozloff's factory, c. 1820-1856

К

КОЗЛОВЫХЪ

incised

ST. PETERSBURG (later Petrograd,
now Leningrad)
1744—
hard-paste porcelain

Russian Imperial Porcelain-Fac-
tory, period of Elizabeth, 1741—
1762

wares made from the Gjelsk clay

wares made from the Orenburg
clay

mark of Catherine II, 1762–1796

Court-inventory marks

marks of Paul I, 1796–1801

marks of Alexander I, 1801–1825

mark of Nicholas I, 1825–1855



impressed



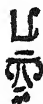
both impressed
or incised



in blue

П:К.

Прудов:



mark of Alexander II, 1855-1881



mark of Alexander III, 1881-1894



mark of Nicholas II, 1894-1917



mark of Soviet régime, 1917-



Batenin's factory, c. 1812-1820

С.З.К.Б

Б

ВРАТЬЕВЪ

Korniloff's factory, 1835-

КОРНИЛОВИХЪ



Spain

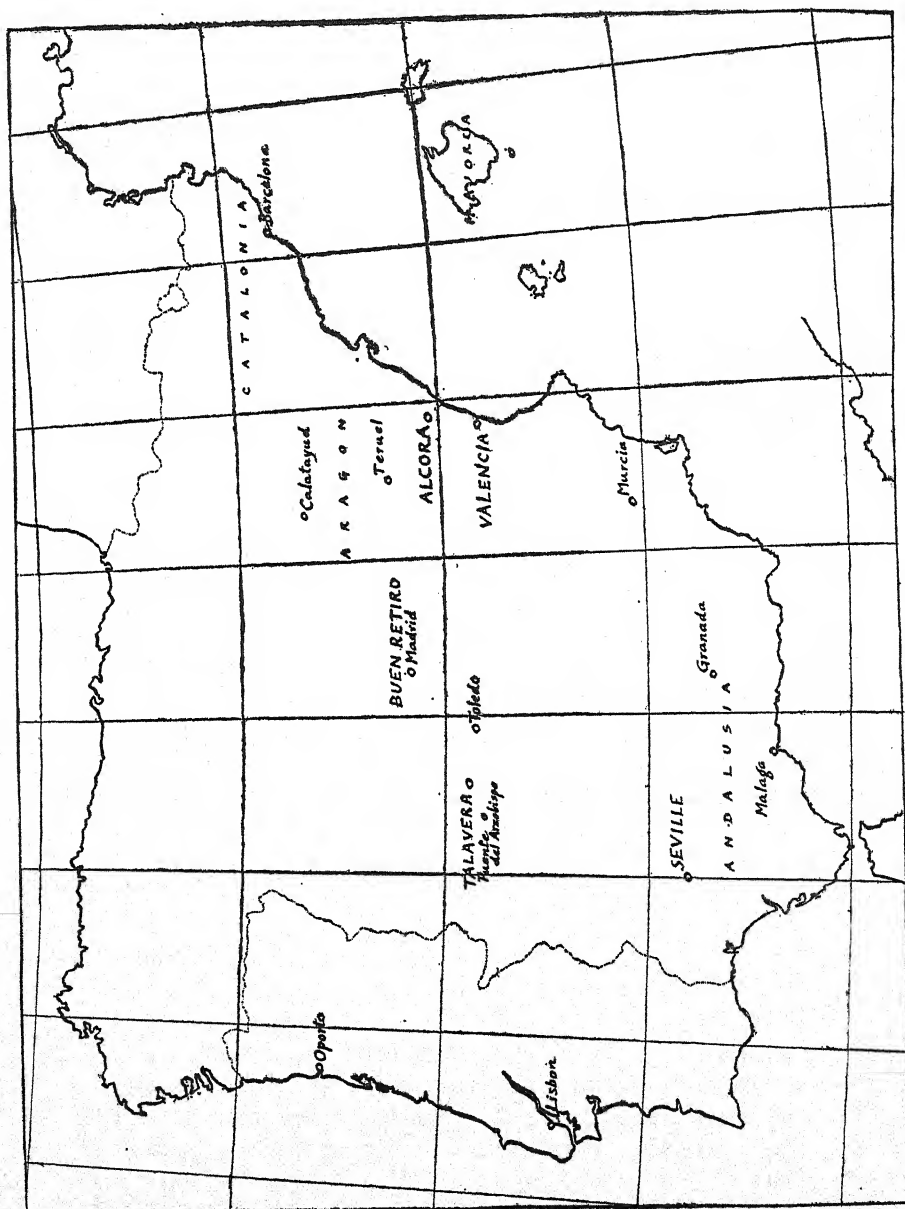
THE only medieval pottery of artistic importance made in Spain belongs to the period and places of the Arab occupation—to the Andalusian cities of Cordova and the neighbouring Medina az-Zahra and Medina el-Vira in the 9th to 11th Centuries, and to Malaga and Granada in the 13th and 14th Centuries. This pottery strictly belongs to Islamic rather than European art. Much pottery of Moorish type (such as the great oil-jars and well-heads with impressed relief decoration, often heraldic) was made at Seville, and at neighbouring places in Andalusia, as well as at Toledo.

From the 15th Century the lead in pottery-making was taken by Valencia, more particularly its suburbs, Paterna and Manisses. Lustreware was made there in the light of Andalusian technique and tradition, but the Moorish design was quickly succeeded by floral and heraldic elements, especially among the blue-painted wares.

Beginning in the early 16th Century polychrome tilework and pottery in Renaissance style was first made at Seville and later at Talavera, the latter flourishing in the 17th Century when the Savona-Chinese blue-and-white styles were also much imitated. Minor centres were at the neighbouring Toledo and Puente del Arzobispo.

Belonging to the 18th Century and of French influence, is the pottery of the Count of Aranda at Alcora, where some highly individual styles of great importance were created. Cream-coloured ware and *terre de pipe* in English style was made from the latter part of the 18th Century onwards at Alcora.

The chief porcelain of Spain was that of Buen Retiro, a factory in Madrid originally established in 1760 as a private manufacture by the Bourbon King Charles III (previously of Naples), in continuation of that of Capo-di-Monte. By far the most important period of the factory falls within the lifetime of Charles III, who died in 1788. The Rococo and *chinoiserie* styles lasted only a few years and the best and most characteristic Buen Retiro porcelain of about 1765–80, is in a variant of the *Louis Seize* style. After the closing down of Buen Retiro in 1808 the old stock and moulds were used in an unimportant factory started by Ferdinand VII at La Moncloa (1817–50). Hard-paste porcelain of indifferent quality was made also at Alcora from about 1775.



ALCORA (Valencia)

c. 1726–

faïence, c. 1727–c. 1785

hard-paste porcelain, c. 1775–

cream-coloured wares, c. 1775–

marks used 1784 or later



in brown or black



incised



in gold

early 19th Century

printed in
redprobably mark of Vicente Cros,
faïence painter, 1735–1750probably Vicente Ferrer, faïence
painter, 1727–1743**BUEN RETIRO** (Madrid)

1760–1808

porcelain

soft-paste, 1760–1804

hard-paste, 1804–1808

Charles III Bourbon, King of
Naples1760–1804, various forms of the
usual factory-mark, the Bourbon
fleur-de-lys, also used at Capodimonte

all in blue

rare mark



incised

probably a repairer's mark



incised

1804-1808, 'Sureda period'



'MADRID

in red

LA MONCLOA (*or* Florida, nr.
Madrid)
1817-1850
porcelain

Ferdinand VII



impressed

this Buen Retiro mark also used



MADRID (*see* Buen Retiro and La
Moncloa)

SARGADELOS

1804-1875
cream-coloured and white earthen-
ware

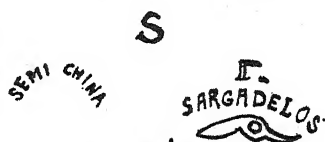
1804-1829



1835-1842



1845-1862



SEVILLE (Andalusia)

19th Century

faïence

Seville

SPAIN

Seville

M. Francesco de Aponte and
Pickman & Co



Sweden

ONE of the principal and most flourishing Scandinavian potteries was that of Rörstrand near Stockholm; it commenced the manufacture of faïence in 1725, its most prosperous period being from 1753–73. The early wares painted only in blue resembled those of Copenhagen; whilst 1760 onwards brought imitations of Marieberg; the best results being obtained with the use of high-temperature-colours.

From 1773 tin-glazed faïence slowly gave way to the lead-glazed earthenware of English type, known in Sweden as '*flintporslin*'. Nothing of great artistic importance was made from that time onwards until the modern revivals.

Marieberg was best known for its admirable faïence, its early wares being decorated with a unique marbled glaze and enamel colours of great beauty, high temperature colours being rarely used. Figures of birds and Italian Comedy figures also featured among its productions. From about 1766 transfer-prints in black, red or dark-brown were used in the decoration of useful wares and Classical vases.

From 1769 cream-coloured earthenware of very light weight was made, decorated either by moulded design or transfer-prints.

The early soft-paste products of Marieberg from 1766–69 were similar in style to those of Mennecy, reeded custard-cups being one of their most popular models; this paste was followed by a hybrid brittle porcelain and was finally succeeded in 1778 by a true hardpaste.

The wares of Gustafsberg (1786–97) were very much in the style of Marieberg, of which the factory was virtually a continuation. Glazed earthenware of English type was made from 1820, the mark used being the name impressed. Black basaltes, buff-and-red stoneware and other pottery in Wedgwood style (in 1819 it was in fact called '*Wedgwood-Fabriker*') was made at Ulfunda from the late 18th Century onwards.

Faïence was also made at Sölvesborg and Påljö during the second half of the 18th Century.

(See map on page 48)

GUSTAFSBERG (or Vänge-Gustafs-

berg, nr. Bredsjö)

1786-1860

faïence and semi-porcelain,
glazed earthenware from 1820

1786-1797

these initials when accompanying
the mark are said to be:

Carl Erik

'CE'

Carl Forsling

'CF'

Carl Petter

'CP'

Carl Petter Löfström

'CPL'

impressed

1820-1860

GUSTAFSBERG**MARIEBERG** (nr. Stockholm)

1758-

faïence

Johann Eberhard Ludwig Ehren-
reich, 1760-1766

W W
W
—
MB — E 8
18
6 66

Pierre Berthevin, 1766-1769

W W
W
—
MB — B
13 69
1

mark with signature in enamel
colour of the painter J. O. Frantzen

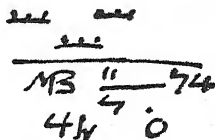


MB: B
BC²
Joh: O. Frantz



MB
Joh O. Frantz

Henrik Sten, 1769-1788

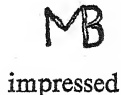


MB " 74
44 0

Sten
M B
impressed

porcelain
1766-

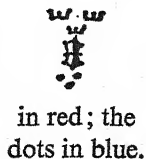
Pierre Berthevin, 1766-1769 (soft-
paste)



MB
impressed

Henrik Sten, 1769-1788 (hybrid
porcelain)

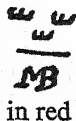
and,
Jacob Dortu, 1777-1778 (hard-
paste)



MB
in red; the
dots in blue.



MB
in blue



MB
in red

PÅLSJÖ (nr. Helsingborg)

faience

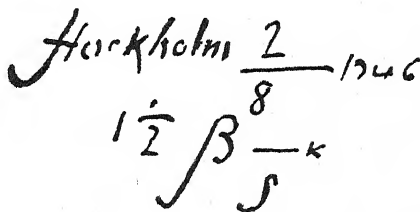
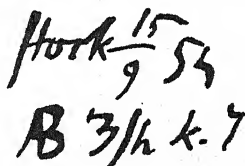
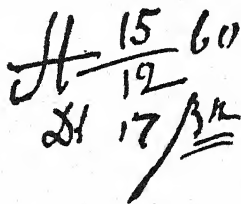
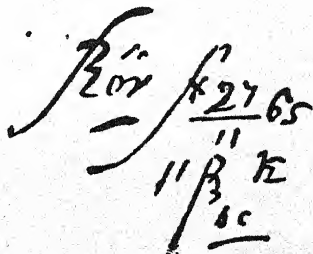
1765-1774

'Pålsjö Fabrik', dated 1774


painted in blue
or manganese**RÖRSTRAND** (nr. Stockholm)

1725-

faience

various forms of factory
marks including dates:





Rör/12369
5
H

12 73
4
B

Rör/12369
5
H

cream-coloured wares
Jacob Ohrn, 1763–1782

Rör/12369
5
H

RÖRSTRAND
impressed

SÖLVESBORG

1773–1793

faïence

‘Sölves-Borg’

S.B

ULFSUNDA

late 18th–19th Century
faïence and ‘Wedgwood’ style
wares

CAL

Christian Arvid Linning, d. 1843

Ulfsunda
impressed

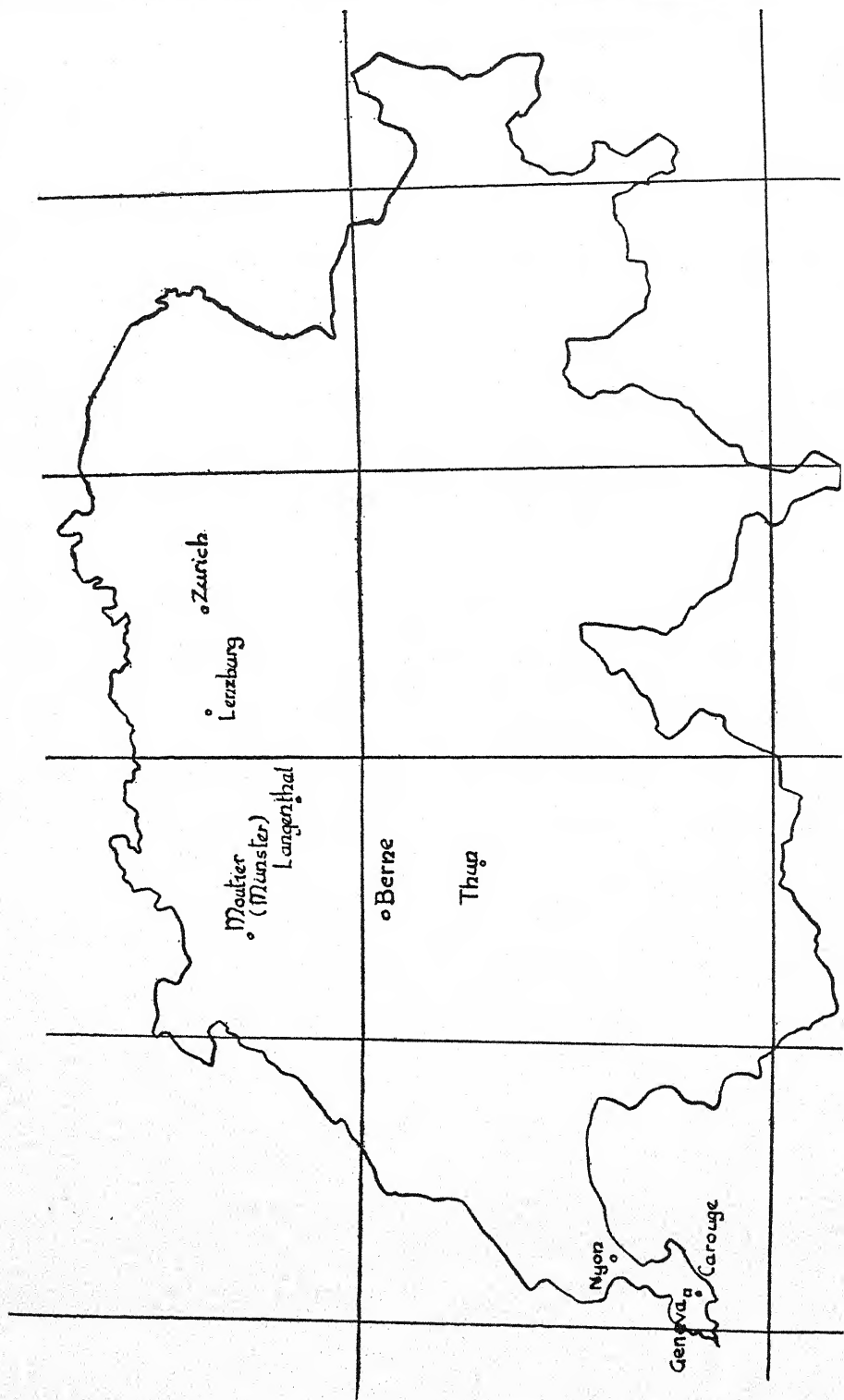
Switzerland

THE Italian maiolica technique was quickly adopted by the numerous *Hafner* or makers of stoves who were the chief potters in Switzerland at the beginning of the 16th Century, and dated pieces probably made at Lucerne are recorded from 1542.

The chief centre of manufacture, both of stoves and pottery-vessels, from about 1600 onwards to the middle of the 18th Century was at Winterthur. Other 18th Century factories were at Lenzburg, Steckborn, Zurich, Berne and Bero-Münster. *Sgraffiato* and other peasant pottery was made at Langnau, Heimberg, Simmenthal and Bärswyl.

Soft-paste porcelain of creamy-white tone was made at Zurich for a short time only and is consequently rare. Hard-paste was made from about 1765, and for ten years or so after this date Zurich produced some of the most beautiful European porcelain of the 18th Century.

Hard-paste porcelain was also made at Nyon from about 1780, the wares were of a cold-white technically perfect hard-paste and decorated in the prevailing Paris styles, with diapers, butterflies, sprigs, garlands, trophies and Classical borders, all painted with skill and taste but without much originality.



BERNE

18th Century
faïence

Emanuel J. 'Früting of Berne'

E.I.F
1772

Emanuel J. Frisching, mid-18th
Century

'B'
in brown

BERO-MÜNSTER

c. 1769-1780
faïence

Andreas Dolder (transferred to
Lucerne about 1780)

M **M.i**
for Münster

CAROUGE (nr. Geneva)

19th Century
cream-coloured earthenware

Jacob Dortu, 1813-c. 1820

'DORTU VERET B'

Abraham Baylon, 1812-

'BAYLON'

'BAYLON & CIE'

all impressed

GENEVA

19th Century
porcelain

mark of Jean-Pierre Mulhauser,
outside-decorator of white Nyon
porcelain, 1805-1818

PM
Genève

LANGENTHAL

1906–present
porcelain



mark on hand-decorated wares

LENZBURG

18th Century
faïence

Marcus Hunerwadel, A. H. &
H. C. Klug, c. 1767



presumed mark of H. C. Klug



Hans Jacob Frey, 1774–1796



presumed mark of Frey

**NYON** (nr. Geneva)

c. 1780–19th Century
hard-paste porcelain and later,
general pottery

typical forms of Nyon mark



in underglaze
blue

early 19th Century earthenware

'Dortu & Cie'
impressed

mid-19th Century

*'Poterie fine
Bonnard et Gonin'*

Pfluger Bros. & Co., 19th Century

**THOUNE**present
'peasant-pottery'

incised

ZURICH1763-late 19th Century
porcelain and faïence

in blue



incised



CHINA AND JAPAN



China

THERE can be little doubt that the cradle and nurturing-ground of the Chinese race were the valley and plains of the Yellow River (Hoang-ho), in what are now the provinces of Shensi, Shansi, Honan and Shantung. But that the people dwelling there in pre-historic times were already subject to invasions from the north and west, from Mongolia and Central Asia, as early as the end of the Stone Age, is suggested by some pottery of that period lately discovered in China showing a remarkable resemblance to some Western and Neolithic wares.

Neither the legendary Hsia period or the Shang and Yin periods (1760–1120 B.C.) produced ceramics of any account; recent finds at An-Yang, a late Shang-Yin capital in Honan, being either of slight artistic importance or too fragmentary.

During the succeeding Chou period (1120–249 B.C.) the early wares were relatively crude, but there is evidence of finer work being done towards its close, whilst during the Ch'in period (221–206 B.C.), there is some probability that glazed stoneware was being made.

In the Han period which began in 206 B.C. we have clear evidence of outside contacts with the eastern part of the Roman Empire by the introduction of lead-glaze; whilst purely Chinese is the feldspathic-glazed stoneware.

In the following period known as the Six Dynasties (A.D. 220–589), something of the sculptor's inspiration was shared by the maker of pottery figures, which in accordance with a widespread custom were largely used in the furnishing of tombs. The development of stoneware seems to have continued during the Six Dynasties and it is highly probable that a vitrified ware of almost porcellanous character was being made as early as the 3rd century A.D.

We now enter the T'ang Dynasty (A.D. 618–906), which is generally agreed to be the most creative period in Chinese history, the abundant surviving pottery producing vigorous painting, varied techniques and a wide range of colour. By the 9th century A.D. at the latest we have the Yüeh ware, our first example of 'celadon' wares, which together with a white translucent stoneware conforming to the European definition of porcelain were being made and even exported.

During the succeeding Sung period (A.D. 960–1279) the Imperial taste in porcelain inclined to prefer reproductions of the shapes of ancient jades and bronzes, whilst the skill of the potter was directed more towards the development of a material that should have all the qualities

CHINA

of jade, and fine quality 'celadon' ware was made not only in China but in Indo-China, Siam, and Korea. These wares continued during the short-lived Yüan Dynasty (A.D. 1279-1367) and a wider export market was encouraged with the resulting influences from abroad including the use of cobalt for painting in blue on porcelain.

Under the rule of the Ming Emperors (A.D. 1368-1644) the Sung ideals in pottery were largely rejected in favour of the brighter colour and variety of T'ang, and with the vogue of fine-grained white porcelain is heralded the beginning of a new period in Chinese ceramic history with its centre in the town of Ching-tê Chên in Kiangsi province where a new Imperial factory was started in 1369 with a prolific output of early Ming blue-and-white and fine enamel-painted porcelain both for the court and later for general use and export. Alongside these fine porcelains were also made earthenware and stoneware decorated with richly coloured glazes or with carved or incised or applied ornament all in the traditional T'ang form.

By the beginning of the 17th Century an export trade with Europe was flourishing with the Portuguese, Dutch East India Company and both English and French companies.

Following the fall of the Ming Dynasty in 1644 their decline in culture was revived by the Ch'ing Emperor K'ang Hsi (A.D. 1662-1722) who was a great patron of the arts and the European influence of the French and Netherlandish Jesuits at his court is seen in the Baroque character of early Ch'ing porcelain, and with the introduction of the use of pink enamels, Western flower-painting and pastoral scenes.

There was a backward-looking tendency during the reign of both Yung-Chêng (A.D. 1723-1735) and Ch'ien Lung (A.D. 1736-1795) when exact copies of the classical Sung wares and of the early Ming painted porcelain were made.

The Imperial porcelain of the 19th Century was as a rule carefully and weakly correct in following earlier styles and models, until the factory was burned in 1853 by the T'ai-ping rebels only to scarcely recover before the Revolution of 1912 ended the Dynasty.

CHINA

CHINESE DATE MARKS

The Chinese have two methods of indicating a date. First, by a *nien hao*, or name given to the reign, or part of the reign, of an emperor; second, by reference to a 'cycle' of sixty years.

A reign-name is chosen after the emperor has ascended the throne, and dates from the beginning of the first new year after his accession. Like the name of the dynasty, it is an epithet of good augury drawn from some classical text. Thus 'K'ang Hsi' means 'Joys of Peace', and 'Yung Chêng', 'Inviolable Righteousness'. 'Ming' means 'Bright', and the character for it consists of a conventionalized representation of the sun and moon side by side; the name of the Manchu dynasty, the 'Ch'ing', means 'Pure'. Under the older dynasties the reign-name was frequently changed on the occurrence of some catastrophic or otherwise notable event, but after the accession of the Ming in 1368 there was but one instance of such a change, when the Emperor Chêng T'ung returned after seven years of exile and resumed his reign in 1457 under the name of T'ien Shun. A reign-name should be distinguished from an Emperor's family name and also from his posthumous title; reign-names and dynastic names are the names of periods, and a pot is therefore spoken of as belonging to a period rather than to a reign.

Chinese, it is well known, is read from right to left, usually in columns running downwards. The 'six-character mark' is usually written in two columns, composed as follows: two characters signifying the name of the dynasty prefaced by the word great (*ta*), two the reign-name and two more meaning 'period' (*nien*) and 'make' (*chih*); occasionally the last character is *tsao* or *tso* (also meaning 'make' or 'made'), and in the case of a small class of 18th-century palace porcelain the word *yü*, meaning 'to Imperial order', replaces *nien*. The six-character mark is occasionally written in one horizontal line. In the 'four-character mark' the name of the Dynasty (or, in rare instances, the reign-name) is omitted. The seal-marks are similar combinations of words written in an archaic script known as seal character. This script is naturally commoner in archaizing periods such as those of Yung Chêng and Ch'ien Lung.

CHINA

CHINESE REIGN-
MARKS

MING DYNASTY

年 洪
製 武

Hung Wu (1368-1398)

德 大
年 明
製 宣

Hsüan Tê (1426-1435)

建 文

Chien Wên (1399-1402)

年 永
製 樂

Yung Lo (1403-1424)
(In archaic script)

(In seal characters)

正 統

Chêng T'ung (1436-1449)

景 泰

Ching T'ai (1450-1457)

年 永
製 樂

Yung Lo (1403-1424)

天 順

T'ien Shun (1457-1464)

洪 熙

Hung Hsi (1425)

化大
年明
製成

Ch'êng Hua (1465-1487)

慶大
年明
製隆

Lung Ch'ing (1567-1572)

成
弘

(In seal characters)

曆大
年明
製萬

Wan Li (1573-1619)

治大
年明
製弘

Hung Chih (1488-1505)

泰昌

T'ai Ch'ang (1620)

德大
年明
製正

Chêng Tê (1506-1521)

啟大
年明
製天

T'ien Ch'i (1621-1627)

靖大
年明
製嘉

Chia Ching (1522-1566)

年崇
製禎

Ch'ung Chêng (1628-1643)

CHINA

CH'ING DYNASTY

治 大
年 清
製 順

Shun Chih (1644-1661)

大清
正統
年製

(In seal characters)

大清
順治
年製

(In seal characters)

隆 大
年 清
製 乾

Ch'ien Lung (1736-1795)

熙 大
年 清
製 康

K'ang Hsi (1662-1722)

大清
乾隆
年製

(In seal characters)

大清
嘉慶
年製

(In seal characters)

年 嘉
製 慶

Chia Ch'ing (1796-1821)

正 大
年 清
製 雍

Yung Ch'eng (1723-1735)

大清
嘉慶
年製

(In seal characters)

大清道光
年製

Tao Kuang (1821-1850)



(In seal characters)



(In seal characters)

大清光緒
年製

Kuang Hsü (1874-1908)

大清咸豐
年製

Hsien Fēng (1851-1861)



(In seal characters)



(In seal characters)

大清宣統
年製

Hsüan T'ung (1909-1912)

大清同治
年製

T'ung Chih (1862-1873)

洪憲
年製

Hung Hsien (1916)
(Yüan Shih-kai)

CHINA

CHINESE CYCLICAL DATES

Dates named on the cyclical system, by which time is reckoned in periods, beginning with the year 2637 B.C., are much rarer and less easy to read. Each of the sixty years composing a cycle has a name made up of two characters—one of the 'ten stems' combined with one of the 'twelve branches', taken in turn and repeated. As the least common multiple of ten and twelve is sixty, the same pair of characters does not recur until the sixty-first year, which begins a new cycle. As no indication is as a rule given of the particular cycle intended, these marks are of no use by themselves in determining the date of a piece of porcelain on which they occur. Where a reign-name is given, as in the first and fourth of the marks reproduced below, the year may be ascertained without difficulty. With the assistance given by the style of a piece a precise date may often be obtained. An example of this kind is given in the second of the marks reproduced below. the mark *yu hsin ch'ou nien chih* (made in the thirty-eighth year recurring) occurs on a piece of early *famille rose* porcelain; the date 1721 is to be read for this, as the Emperor K'ang Hsi reigned for over sixty years and the *hsin ch'ou* thus recurred at the end of his reign. The third example appears on a pair of vases in late Ch'ien Lung style. The cycle intended is evidently that beginning in 1804 and the date is thus 1808.

元 大
年 明
乙 成
酉 化

又
年 辛
製 丑

ta Ming Ch'êng Hua yüan nien i-yu
First year of the reign of Ch'êng
Hua of the Great Ming Dynasty,
in the twenty-second year (of the
cycle beginning in 1444) (1465).

yu hsin ch'ou nien chih
Made in the thirty-eighth year
recurring (see above).

CHINA

戊辰年
良圖記

同治十二年
癸酉

mou ch'ên nien liang t'ou chih

Fifth year: good picture record
(see above).

T'ung Chih shih êrh nien kwei-yu

Twelfth year of the reign of
T'ung Chih in the tenth year (of
the cycle beginning in 1864)
(1873).

CHINA

TABLE OF CYCLICAL DATES FROM A.D. 4

| Cyclical Signs. | CYCLE BEGINNING | | | | | Cyclical Signs. | CYCLE BEGINNING | | | | |
|-----------------|-----------------|------|------|------|------|-----------------|-----------------|------|------|------|------|
| | 4 | 64 | | | | | 4 | 64 | | | |
| | 304 | 364 | 124 | 184 | 244 | | 304 | 364 | 124 | 184 | 244 |
| | 604 | 664 | 424 | 484 | 544 | | 604 | 664 | 424 | 484 | 544 |
| | 904 | 964 | 724 | 784 | 844 | | 904 | 964 | 724 | 784 | 844 |
| | 1204 | 1264 | 1024 | 1084 | 1144 | | 1204 | 1264 | 1024 | 1084 | 1144 |
| | 1504 | 1564 | 1324 | 1384 | 1444 | | 1504 | 1564 | 1324 | 1384 | 1444 |
| | 1804 | 1864 | 1624 | 1684 | 1744 | | 1804 | 1864 | 1624 | 1684 | 1744 |
| 甲子 | 04 | 64 | 24 | 84 | 44 | 甲午 | 34 | 94 | 54 | 14 | 74 |
| 乙丑 | 05 | 65 | 25 | 85 | 45 | 乙未 | 35 | 95 | 55 | 15 | 75 |
| 丙寅 | 06 | 66 | 26 | 86 | 46 | 丙申 | 36 | 96 | 56 | 16 | 76 |
| 丁卯 | 07 | 67 | 27 | 87 | 47 | 丁酉 | 37 | 97 | 57 | 17 | 77 |
| 戊辰 | 08 | 68 | 28 | 88 | 48 | 戊戌 | 38 | 98 | 58 | 18 | 78 |
| 己巳 | 09 | 69 | 29 | 89 | 49 | 己亥 | 39 | 99 | 59 | 19 | 79 |
| 庚午 | 10 | 70 | 30 | 90 | 50 | 庚子 | 40 | 100 | 60 | 20 | 80 |
| 辛未 | 11 | 71 | 31 | 91 | 51 | 辛丑 | 41 | 101 | 61 | 21 | 81 |
| 壬申 | 12 | 72 | 32 | 92 | 52 | 壬寅 | 42 | 102 | 62 | 22 | 82 |
| 癸酉 | 13 | 73 | 33 | 93 | 53 | 癸卯 | 43 | 103 | 63 | 23 | 83 |
| 甲戌 | 14 | 74 | 34 | 94 | 54 | 甲辰 | 44 | 104 | 64 | 24 | 84 |
| 乙亥 | 15 | 75 | 35 | 95 | 55 | 乙巳 | 45 | 105 | 65 | 25 | 85 |
| 丙子 | 16 | 76 | 36 | 96 | 56 | 丙午 | 46 | 106 | 66 | 26 | 86 |
| 丁丑 | 17 | 77 | 37 | 97 | 57 | 丁未 | 47 | 107 | 67 | 27 | 87 |
| 戊寅 | 18 | 78 | 38 | 98 | 58 | 戊申 | 48 | 108 | 68 | 28 | 88 |
| 己卯 | 19 | 79 | 39 | 99 | 59 | 己酉 | 49 | 109 | 69 | 29 | 89 |
| 庚辰 | 20 | 80 | 40 | 100 | 60 | 庚戌 | 50 | 110 | 70 | 30 | 90 |
| 辛巳 | 21 | 81 | 41 | 101 | 61 | 辛亥 | 51 | 111 | 71 | 31 | 91 |
| 壬午 | 22 | 82 | 42 | 102 | 62 | 壬子 | 52 | 112 | 72 | 32 | 92 |
| 癸未 | 23 | 83 | 43 | 103 | 63 | 癸丑 | 53 | 113 | 73 | 33 | 93 |
| 甲申 | 24 | 84 | 44 | 104 | 64 | 甲寅 | 54 | 114 | 74 | 34 | 94 |
| 乙酉 | 25 | 85 | 45 | 105 | 65 | 乙卯 | 55 | 115 | 75 | 35 | 95 |
| 丙戌 | 26 | 86 | 46 | 106 | 66 | 丙辰 | 56 | 116 | 76 | 36 | 96 |
| 丁亥 | 27 | 87 | 47 | 107 | 67 | 丁巳 | 57 | 117 | 77 | 37 | 97 |
| 戊子 | 28 | 88 | 48 | 108 | 68 | 戊午 | 58 | 118 | 78 | 38 | 98 |
| 己丑 | 29 | 89 | 49 | 109 | 69 | 己未 | 59 | 119 | 79 | 39 | 99 |
| 庚寅 | 30 | 90 | 50 | 110 | 70 | 庚申 | 60 | 120 | 80 | 40 | 100 |
| 辛卯 | 31 | 91 | 51 | 111 | 71 | 辛酉 | 61 | 121 | 81 | 41 | 101 |
| 壬辰 | 32 | 92 | 52 | 112 | 72 | 壬戌 | 62 | 122 | 82 | 42 | 102 |
| 癸巳 | 33 | 93 | 53 | 113 | 73 | 癸亥 | 63 | 123 | 83 | 43 | 103 |

CHINA

THE TEN STEMS

| 十干 | | <i>Shih kan</i> |
|----|---|------------------|
| 1 | 甲 | <i>chia</i> |
| 2 | 乙 | <i>i</i> |
| 3 | 丙 | <i>ping</i> |
| 4 | 丁 | <i>tìng</i> |
| 5 | 戊 | <i>wu or mou</i> |
| 6 | 己 | <i>chi</i> |
| 7 | 庚 | <i>kêng</i> |
| 8 | 辛 | <i>hsin</i> |
| 9 | 壬 | <i>jên</i> |
| 10 | 癸 | <i>kuei</i> |

THE TWELVE BRANCHES

| 十二支 | | <i>shih erh chih</i> |
|-----|---|----------------------|
| 1 | 子 | <i>tzŭ</i> rat |
| 2 | 丑 | <i>ch'ou</i> ox |
| 3 | 寅 | <i>yin</i> tiger |
| 4 | 卯 | <i>mao</i> hare |
| 5 | 辰 | <i>ch'ên</i> dragon |
| 6 | 巳 | <i>ssŭ</i> serpent |
| 7 | 午 | <i>wu</i> horse |
| 8 | 未 | <i>wei</i> sheep |
| 9 | 申 | <i>shên</i> monkey |
| 10 | 酉 | <i>yu</i> cock |
| 11 | 戌 | <i>hsü</i> dog |
| 12 | 亥 | <i>hai</i> boar |

NUMERALS

| | | |
|---|----|-------------|
| 一 | 1 | <i>i</i> |
| 二 | 2 | <i>êrh</i> |
| 三 | 3 | <i>san</i> |
| 四 | 4 | <i>ssŭ</i> |
| 五 | 5 | <i>wu</i> |
| 六 | 6 | <i>liu</i> |
| 七 | 7 | <i>ch'i</i> |
| 八 | 8 | <i>pa</i> |
| 九 | 9 | <i>chiu</i> |
| 十 | 10 | <i>shih</i> |

Japan

THE Japanese first became aware of the aesthetic appeal of pottery through the ancient Tea-Ceremony which was originally inspired by a Buddhist sect in the 12th Century, and called for ceremonial vessels of both beauty and simplicity.

According to the legend, a potter named Kato Shirozaemon (also called Toshiro) returned from China in the 13th Century and made pottery of brown-glazed *temmoku* type at Seto in the province of Owari, which became the pottery centre of Japan, using the T'ang wares and celadons and later Korean types as models.

The earliest Seto productions are uncertainly identified but it may be said that the period extended over the 13th, 14th and first half of the 15th Century ending in 1472 when the rules of the Tea-Ceremony were formulated and a period of sophistication began. But fine pottery of the same sort was undoubtedly still made in the 16th and 17th Centuries and even later in country places untouched by the prevailing fashions.

In addition to the early group of brown and yellowish-glazed stoneware many versions of the later Korean inlaid ('*mishima*') ware are ascribed to Seto.

To the phase following the formal establishment of the Tea-Ceremony in 1472, belong most of the older productions of the Satsuma factories, which besides some admirable wares inspired by the Korean and close copies of T'ang three-colour ('*bekko*') and of Sawankhalok ware ('*Sunkoroku*'), include some of the worst kinds of pseudo-primitive horror, such as the revolting 'dragon-skin' glaze, Soma wares; made for the Prince of that name at Nakamura, Iwaki province, and the wares of Shidoro (province of Totomi) which include the tea-bowls showing the characteristic affectation of primitive roughness.

About 1580 in the neighbourhood of Kioto, the capital, in the province of Yamashiro; Chojiro, the son of a Korean potter began the production of a soft, uneven-surfaced, low-fired, lead-glazed ware known as '*raku*', sometimes thrown but more often hand-modelled. There were two distinct kinds of this ware; 'black *raku*' a coarse and hardish dark red-brown or black-glazed ware, and 'red *raku*', a very soft salmon-red ware touched with white, green, and other coloured slips showing through a waxen-looking glaze. Chojiro was rewarded by the war-lord Hideyoshi with a seal for use on his wares, inscribed '*raku*' meaning enjoyment.

Also in the neighbourhood of Kioto, at Awata and elsewhere, was

JAPAN

developed in the early 17th Century, a cream-glazed grey or brownish earthenware which has continued to be produced to the present day.

With the peace of the 17th Century, we find famed Kioto artists such as Koyetsu and Kenzan making 'raku' ware, the latter also making Awata ware, whilst later in the century worked the celebrated Ninsei and his followers including several members of the Donachi family who practised enamelling. A greyish crackled ware similar to that of Awata is associated with Kiyomizu, a neighbouring Kioto district.

The once greatly admired 'brocaded' export wares of the province of Satsuma with their crowded designs and extravagant gilding and enamelling on a cream-coloured crackled ground are often confused with the Kioto export wares. Both were a development well calculated to appeal to the 19th-Century taste, of the slightly decorated enamelled Satsuma first made at the Taden factory in Kagoshima about 1795.

Porcelain makes its first appearance in Japan during the early 17th Century with the early Arita wares painted in greyish underglaze blue and the primitive red and green enamels; other 17th Century products include the export ware brought to Europe by the Dutch, these being of greyish porcelain painted in purple-toned underglaze blue with panelled decoration in late Ming style and large quantities of Imari wares with crowded decoration of flowers, scrolls and panelling painted in underglaze blue and thick dark red and gilding; the latter continuing into the early 18th Century.

The so-called Kakiemon wares include both the finest and most familiar Japanese porcelain and date from the late 17th Century.

The very different porcelain of Kutani in the province of Kaga dates from about 1664. In that year Goto Saijiro and a fellow potter are said to have learnt to make porcelain at Arita and returned to start a factory at Kutani near which china-stone had been found some years before. But the Kutani wares are of a totally different character from those of Arita. The earliest and most important phase of activity saw the production of the 'green Kutani' ware. The ware itself is a heavy porcelain, often coarse in texture, but the 19th century egg-shell and other porcelain from the district often bears the name of the pottery and of the potter.

The porcelain known as Nabeshima ware was made at Okawachi in Hizen for a prince of that name. The factory was started about 1660 with the help of other potters from other Hizen factories which had been founded earlier in the 17th Century by the Coreans. The technique suggests that its best work was contemporary with the reign of Yung Ch'eng (1723-35).

The pottery started by the Coreans in the 17th Century at Mikawachi

JAPAN

in Hizen did not make porcelain until 1712 when the wares executed were made for the princes of Hirado whose patronage extended from the years 1751 to 1843, but was never marked. The later 19th Century Mikawachi porcelain was marked with the name, but was of inferior quality. Celadon porcelain was made at Mikawachi as well as at Arita and at Sanda in the province of Settsu.

The porcelain of Kioto was the work of a host of clever potters, mostly copyists. Much of the work shows the characteristic 19th Century cleverness and prettiness for which modern Japanese commercial pottery is notorious.

The modern Japanese artist-potters have produced close reproductions in the Chinese and Korean style; their achievements covering a wide range of fine wares. It has been argued that it is a sentimental revival and as such is doomed to failure for want of economic conditions which gave reality and meaning to the works of the early potters, and it would have been better to accept the conditions of the modern industrial world and seek to create within them new forms of ceramic art as authentic as the old.

JAPAN

JAPANESE POTTER'S NAMES AND PLACE-NAMES SOMETIMES USED AS MARKS

Japanese marks are very numerous and misleading. Besides those formed on the same lines as the Chinese and often copied from them, a host of artists' signatures and other names or words are found, in the form of impressed seals on the base or side of a piece, or painted in freely written characters, often in the field of the decoration.

Such signatures are no more to be taken at their face-value than Chinese reign-names; but even in genuine examples they are hard to interpret, since a potter may have used, besides his family name, one or more 'art-names', comparable with the hall-names on Chinese porcelain, granted to him by a patron or adopted by him on setting up a new workshop or the like occasion. An artist-potter commonly bequeathed the right to use his marks to his 'sons' or pupils; thus the same mark may appear on the pottery made by several generations all working in the same style. Place-names and the names of princely patrons were also used and add to the confusion. It would obviously be pointless and unsuitable to give here more than a few typical examples of the Japanese marks.



seal: *raku*



impressed signature of
Ninsei



signature of Kenzan



signature of Dohachi



seal of Banko

JAPAN

Japanese porcelain of the 18th Century and earlier seldom bears a mark of origin, though Chinese marks, especially Ming reign-names, were sometimes added. Cyclical dates, like the Chinese, were used occasionally, as well as the Japanese period-names (*nengo*), but most of the fine Kutani, Kakiemon, Nabeshima and Hirado porcelains bear no mark at all. Various forms of the word *fuku* (happiness) were characteristically added to early Kutani, but the full six-, eight-, or even ten-character Kutani mark, including the name of a hall or potter, appears only on bad 19th-Century porcelain. In fact all the marks beginning Dai Nippon ('Great Japan'), as in the *Eiraku* mark below, indicates a 19th- or 20th-Century date. Such marks, and some earlier ones, end with the same characters as the Chinese *chih* and *tsao*, which in Japanese are read *sei* and *tsukuru* (or *zo*).



fuku (happiness)



fuku (happiness)



Kutani

| | | |
|---|---|-----------------------------|
| 示 | 大 | <i>dai Nippon</i> |
| | | <i>Eiraku</i> |
| 樂 | 日 | <i>tsukuru</i> |
| 造 | 本 | ('Great Japan Eiraku made') |
| | | 19th Century |
| 幹 | | |
| 山 | | Kanzan |
| | | <i>sei</i> |
| 製 | | (19th Century) |

Index

Index

- A, 93, 121, 141, 145, 206,
 292, 370, 405
 AA, 62, 146
 A:A:, 195
 A & anchor, 372
 Aaron, Michel-Isaac, 65
 A.B., 182
 A & B., 293
 A B & Co., 293
 Abbott, 257
 A B J & Sons, 293
 AB monogram, 77, 122,
 142, 155, 160
 A Bros., 293
 Absolon, 277
 Abtsbessingen, 138, 141
 A C, 194
 AC monogram, 76
 A & Co, 293
 acorn, 125
 A & crown, 93
 A.C.W., 149
 A/D, 315
 Adalbert III, 163
 Adams & Bromley, 293
 Adams & Co, Harvey,
 297
 Adams & Co, W., 303
 Adams, W & Sons, 268
 Adler, J. A. G., 206
 AD monogram, 89
 AD monogram & W, 33
 AD monogram & X, 33
 adrot, 65
 Advenier & Lamare, 89
 AE I, 161
 Aelmis, J., 321
 AE monogram, 349
 aeroplane, 292
 AE-V., 349
 AF, 223
 A.F.A., 371
 AF monogram, 349, 372
 AF monogram & anchor,
 372
 A G, 340
 AG monogram & crown,
 91
 A
 G
 H
 J, 315
 I.H., 315
 Aire, 61
 A J M, 293
 AK monogram, 190, 314,
 319
 A K & star, 319
 Alcock & Co, S., 301
 Alcock, J. & G., 298
 Alcock, S., 267
 Alcora, 403, 405
 Aldovrandi, C., 335
 Alexander I (Russia),
 395, 399
 Alexander II (Russia),
 400
 Alexander III (Russia),
 400
 Alf.P.F, 371
 Allen, R., 245
 Allman Broughton & Co,
 293
 Alluard & Vanier, 64
 Almeida, S. de, 393
 AL monogram, 157
 Aloncle, 121
 A.L. & orb, 366
 Alphen, H. von, 168
 Alsager, Adderley & Co,
 303
 Altenburg, 137, 141
 Älteste Volkstedter
 Porzellanfabrik, 209
 Althaldensleben, 141
 Alt-Rohlau, 39
 Altwasser, 141
 Aluminite, L., 72
 Amberg, 141, 195
 Amison, C., 294
 AM monogram, 335, 355
 amoulines, 80
 AMR monogram, 350
 Amstel, 308, 311
 Amsterdam, 307
 A:N:, 39
 anchor, 12, 103, 122, 154,
 190, 199, 229, 258, 374,
 413
 anchor & B, 202
 anchor & C, 231
 anchor & crown, 234
 anchor & D, 234
 anchor & dagger, 224
 anchor & E.B, 202
 anchor & F, 246
 Anchor Porcelain Co.,
 293
 Andenne, 31, 33
 Andriessen, J., 307
 Anet, 19
 Angarono, 335
 Angoulême, 61
 Angoulême-Guerhard, 91
 Annecy, 61
 Annfield, 278
 Anreiter, A., 28
 Anreiter von Zirnfeld, 28
 Ansbach, 142, 171
 Ansp, 142
 Anstett, C-A., 66
 Anstett, F-A II, 146
 Antheaume, 121
 antlers & K, 41
 Antonelli, 361
 Antonibon, 359
 Antwerp, 31, 33
 A.P., 61, 101, 142
 A P Co, 293
 Apfelstädt, J. A., 204
 APG monogram, 61
 APK monogram, 314
 AP monogram, 61, 101,
 268, 318, 342
 Appel, 161
 Appel, J. den, 313
 Aprey, 58, 61
 AP monogram & R/O,
 61
 Apt, 58, 62
 A R, 19, 62
 Aranda, 405
 arc & dot, 291
 arcs, two, 291
 Ardizzone, G. A., 368
 Arduus, 58
 Arita wares, 440

INDEX

- Arkhangelskoie, 397
 Arkinstall & Sons, 293
 Armand, 121
 AR monogram, 185
 Arnheim, 311
 Arnoux, Veuve, 62
 Arras, 62
 arrow, 181, 204, 223, 256,
 291, 399
 arrow & circle, 181,
 399
 arrow with triangle, 247
 arrows, crossed, 93, 101
 Artois, Comte d', 71
 Arzberg, 145
 A & S, 293
 A S
 B, 293
 A S & Co, 293
 Asbury, E., 293
 Aschach, 145
 Aschanus, S., 50
 Ashby Guild, 268
 Ashworth, G. L. & Bros,
 257, 293
 A. S/K, 204
 Asselin, 121
 Astbury, J., 219, 260
 asterisk, 123, 291, 359
 astonne, 3, 312
 Aubert, 121
 Auer, Anton., 195
 Augsburg, 21, 145, 182
 Augustenburg, 155
 Augustus II, King, 185
 Ault Pottery, Ltd., 268
 Aumund, 146
 Ausschuss, 17, 28
 Auvillar, 58
 Auxerre, 62
 A v E, 146
 Aveiro, 391, 393
 Avignon, 57
 Avisseau, C., 119
 AV monogram, 64, 119,
 345
 Avon, 62
 Awata, 439
 A W
 L, 293
 axe, an, 130, 292, 313
 Aylburton, 223
 Aynsley & Co, H.,
 297
 Aynsley, J., 258
 B, 62, 63, 77, 121, 122,
 182, 190, 223, 237, 291,
 341, 389
 Baccin, G. M., 359
 Baddeley, J. & E., 298
 Baddeley, R. & J., 260
 Bade, C., 203
 Baden-Baden, 146
 Baensch, H., 178
 Baggaley, J., 298
 Bagshaw & Meir, 294
 Bailey, Murray & Co.,
 278
 Bailly, 121
 Baiol, I., 82
 Baker, Bevan & Irwin,
 282
 Balleroy, H. & A., 72
 B & anchor, 202, 293
 Banko, 443
 Baranovka, 387, 389
 Barbaroux, 82
 Bardet, 121
 Bärswyl, 419
 Barker Bros, 293
 Barker, S., 272
 Barker, Sutton & Till, 294
 Barkers & Kent, 294
 Barlois & Dabot, 87
 Barlotto, G., 367
 Barlow, H. B., 242
 Barlows Ltd., 294
 Barnard, H., 254
 Barnstaple, 223
 Barny, 74
 Baron, I. E., 81
 Baron, J., 96
 Baroni, G., 360
 Baroque style, 25
 Barrat, 121
 Barré, 121
 Barr, Flight & Barr, 275
 Barrière de Reuilly, 87
 Barron, P., 237
 Barti, G., 367
 Baruch, S., 201
 B A & shield, 364
 Bassano, 332, 335
 Basso, L., 119
 Bastenaer-Daudenaert,
 F., 99
 Batenin, 395, 400
 Bates & Bennett, 293
 Bates, Brown-Westhead
 & Moore, 294
 Bates, Elliott & Co., 294
 Bates, Gildea & Walker,
 294
 Bates, Walker & Co., 294
 Batkin, Walker & Broad-
 hurst, 294
 batons, crossed, 127
 Baudouin, 121
 Bauer, A., 182
 Bauer & Pfeiffer, 204
 Baxter Rowley & Tams,
 294
 Balaam, W., 239
 Bayerlé, Baron J.-L. de,
 84
 Baylon, A., 421
 Bähr, 147
 Bayreuth, 16
 Bayreuth, 138, 146, 171
 Bayreuth, Royal, 207
 Bb/f, 151
 B B, 41, 188, 293
 B B & I, 282
 B B
 B, 293
 B B W & M, 294
 B/C, 153
 B & C, 294
 B C Co, 294
 -B-C- & hat, 364
 B & Cie, 72
 B & Co, 72, 294
 B & cross, 226, 338
 B & crown, 209
 B D, 87, 121
 BD LS & CE, 33
 B.D., 99
 J
 Beardmore & Co, F., 296
 Beardmore, H., 265
 Beaumont, J., 201
 Beauvaisis, 57
 B E & Co, 294
 Becquet, 121
 Bedeaux, J., 112
 Bednall & Heath, 294
 Beech & Son, J., 298
 beehive, 29, 199
 beehive, 'three-tiered', 40
 Beek, W van, 319
 Behling, J. E., 153
 Behren, C., 173
 Belfast, 219, 282
 Belgern, 149
 Bellanger, N., 98

INDEX

- Belleek, 220, 282
 Belle Vue Pottery, 239
 Belleville, 63
 Bell, J. & M.P., 278
 Bellotti, G., 367
 Bells, The Three, 307, 315
 bells, three, 315
 Bellvue, 58, 63
 Bell, W., 239
 Belper, 233
 Belvedere, 387, 389
 Benedetto, Maestro, 368
 Bennett & Co, J., 298
 Bennett & Co, G., 296
 Bennett, W., 303
 Bentley & Co, G. L., 296
 Bergdoll, Adam, 160
 Bergh, J van den, 319
 Berlin, 17, 18, 138, 149
 Berliner Porzellan-
 Manufaktur, 207
 Bernardaud, L. & Co, 72
 Bernard, F., 70
 Bernburg, 151
 Berne, 419, 421
 Bero-Münster, 419, 421
 'berretto', 364
 Berthevin, P., 413, 414
 Bertin, J., 98
 Bertrand, 121
 Beswick & Son, 294
 Bettisii, 350
 Bevington & Co, 281
 Bevington, T., 302
 Beyer & Boch, 209
 B F, 294
 B.F.B. & crown, 275
 B.F.S., 147, 148
 B & G, 50
 B.G., 358
 .B.G. & crown, 357
 B.G.H., 187
 B G
 N, 358
 B G P Co, 294
 B G & W, 294
 B & H, 294
 BHB monogram, 242
 BH monogram & Cie, 39,
 66, 265
 B
 H S, 166
 G
 Bienfait, 121
 Billingham, 223
 Billingsley, W., 245, 280
 Billington, D., 245
 Binet, 121
 Bing & Gröndahl, 47, 50
 Bingham, E., 227
 Birch, E. J., 254, 296
 bird, 122, 162, 366
 bird in circle, 103
 Birks, A., 264
 Birks & Co., 294
 Birks Rawlins & Co., 294
 Bishop & Stonier, 294
 Bistrütz, 39
 B K, 40, 147, 163
 B & K, 294
 Bh, 122
 B L., 248
 B & L, 294
 BL, 381
 Blackheath, 223
 Blackhurst & Bourne,
 293
 Blackhurst & Hulme, 294
 Blackhurst & Tunncliffe,
 294
 Blancheron, E., 92
 Blénod, B de, 62
 BL monogram, 87, 149
 Bloch, B., 41
 blompot, 312
 Bloor, 20, 235
 B Ltd, 294
 Blyth Porcelain Co. Ltd.,
 294
 B & M, 294
 .B. .M., 349
 B M & T, 294
 Bn, 122
 BN monogram, 84
 B. O, 203
 boat, 261
 Boat, The Golden, 312
 Boccione, 372
 Boch, 34, 381
 Boch & Buschmann, 188
 Boch, J. F., 188
 Bodenbach, 39
 Bodley, E. J. D., 296
 Bodley & Son, 294
 Boghaert, J., 33
 Bohne, E., 12, 202
 Boisbertrand, 72
 Boissette, 63
 Boitel, 122
 Bologna, 331, 335
 Bonfoy, 65
 Bonn, 152, 198
 Bonnard & Gonin, 423
 Bonnefoy, 65
 Bonnefoy, 77
 Bontemps, J. V., 143, 190
 Boote, T. & R., 303
 Booth, Ltd., 270
 Booth & Sons, T., 302
 Bordeaux, 58, 63
 Bordollo, 167
 Borne, C., 97
 Borne, E., 84
 Borne, H., 83
 Bornholm Island, 47, 49
 Bottengruber, I., 152
 Böttger, 138, 182
 bottle, a, 130, 313
 Bottle, The Porcelain,
 313
 Boucher, 122
 Bouchet, 122
 Boucot, 122
 Bouillat, 122
 Boulanger, 122
 Boulard, J., 84
 Boulemier, 122
 Boulevard Poissonnière,
 87
 Boulevard Saint-Antoine,
 88
 Boulevard Saint-Martin,
 88
 Boulemier, 122
 Boulton & Co., 294
 Boulton, Machin &
 Tennant, 294
 Boumeester, C., 321
 Bourg-la-Reine, 78, 79
 Bourgoin, 96
 Bourne, E., & Leigh, 295
 Bourne, W., 233
 Boussemaert, J-F., 70
 Boutet, C., 62
 Bow, 17, 220, 223
 bow, a, 121
 Bowen, J., 225
 Bowers, G. F., 296
 Boyer, J., 72
 Boyle & Son, Z., 304
 B.P., 148
 BP
 5, 312
 B P Co, 294
 B P Co Ltd, 294

INDEX

- B.P.F, 148
 B.P.J., 186
 B P M, 153, 207
 BP monogram & crown,
 204
 B & R, 153
 Bradley & Co., 233
 Bradwell Wood, 249
 Braga, 391
 Brain & Co., E, 295
 Brame, G., 349
 Brameld, J. & W., 271
 Brampton, 224
 Braunton, 225
 B R & Co, 294
 Breslau, 152
 Bressler, H. G. von, 152
 Breby, 252
 Bridgett & Bates, 293
 Bridgett, Bates & Beech,
 293
 Bridgwood & Clarke, 294
 Briel, P. van den, 314
 Brindley, J., 258
 Brittainia, 278
 Britannia China Co., 294
 British Anchor Pottery
 Co., 293
 Britton, R. & Sons, 243
 Bristol, 21, 219, 220, 225
 Brizio, 361
 Broadhurst & Sons, J.,
 298
 Broillet, J-L., 89
 Brou, 57
 Brouwer, H., 313
 Brouwer, J., 313
 Brownfield Guild Pottery
 Co., 294
 Brownfield, W., 252, 303
 Brownhills Pottery Co.,
 294
 Brown & Stevenson, 294
 Brown, Westhead, Moore
 & Co, 294
 B R & T, 294
 Bruckberg, 145, 152
 Brun, Benoist Le, 87
 Brunetto, T., 393
 Brunn, 37
 Brunswick, 138, 152
 Brunswick, Duke of, 153
 Brussels, 31, 33
 B.S., 146, 163
 B & S, 294
 B & S H, 294
 B & Son, 294
 B S & T, 294
 B & sword, 224
 B-T, 111
 B.T, 122, 162
 B & T, 294
 Buchan, A. W., & Co.,
 279
 Buchwald, 175
 Buckau, 153
 Budapest, 327
 Buen Retiro, 20, 403, 405
 Bühl & Söhne, 166
 building, a, 365
 Bulidon, 122
 Bullock & Co., A, 293
 Bunel, 122
 Bunzlau, 137
 Burgess & Leigh, 294
 Burslem, 250
 Burton-on-Trent, 252
 Burton, W., 233
 Busch, A. O. E. von dem,
 187
 Busch, Canon, 169
 Buschmann, 188
 Bustelli, F., 18, 194
 Buteux, 122, 123
 Butler, F. A., 242
 Butterton, M., 242
 B W & B, 294
 B W & Co, 294
 B W M & Co, 294
 Bx, 123
 By, 121
 C.
 A., 157
 Cabin, 65
 Cacciapuoti, 356
 caduceus-mark, 126, 183,
 190
 Caen, 64
 Caffagiolo, 335
 C A L, 416
 C A
 L, 294
 Calais, 64
 Calamelli, 349
 Caldas da Rainha, 393
 Callegari, F.A., 361
 Caluwe, J., 311
 Calyx Ware, 270
 Cambrian, 281
 CA monogram, 72, 161
 Campbellfield, 278
 Candiana, 338
 Cantagalli, 352
 Capelle, 123
 Capes, M., 242
 Capodimonte, 20, 333,
 339, 403
 Capper & Wood, 295
 Capronnier, 123
 Carbonel, L., 62
 Cardin, 123
 Carl I, Duke of Bruns-
 wick, 163
 Carocci, Fabbri & Co.,
 355
 Carouge, 421
 Carrié, 123
 CART monogram, 340
 Carter, Stabler & Adams,
 247
 Carthaus-Mainz, 159
 Carthusian Order, 340
 Cartledge, F., 296
 Cartwright & Edwards,
 295
 CAS monogram, 367
 Casali & Galigari, 361
 Casa Pirota, 332, 346
 Caselli, G., 343
 Case & Mort, 244
 Cassel, 153
 Cassiat, G., 83
 Castel, 123
 Castel Durante, 331, 332,
 339
 Castelli, 332, 340
 castle, a, 50, 69, 227
 Castleford, 227
 Castle Hedingham, 227
 cathedral dome, 350
 Catherine II (Russia), 395
 Caton, 123
 Catrice, 123
 Caughley, 220, 227
 Caussy, P., 98
 Caussy, P.-P., 95
 C.B, 154, 162, 192, 203,
 321
 C & B, 295
 C.B & crown, 162
 CBD monogram, 232
 CB, 295
 F, 295

INDEX

- CB, 295
 L, 295
 C:BM, 321
 CB monogram, 97, 194
 C, 91, 123, 124, 206, 227
 CC, 124
 C & Co, 295
 C & a crane, 230
 C's crossed, 179, 182
 CD, 71, 124, 230
 C Dale, 230
 CD monogram, 230
 C & E, 295
 CE, 413
 CEC monogram, 230
 CE & M B, 295
 Ceramics Artistica Ciulli,
 367
 CF, 41, 413
 C & F
 G, 278
 CFH, 267
 CF monogram, 189, 295
 C.F & P, 72
 C & G, 295
 CGP, 341
 C.G
 W, 211
 CI monogram, 192
 circle, 130, 356
 CH, 41, 87, 195
 Ch, 123
 C & H, 260, 295
 Chabrol frères & Poirier,
 72
 Chabry, 123
 Chalinor, E. & C., 296
 Chamberlain, 275
 Chambrette, J., 75
 Champion, 226
 Champion, G.H. & E.E.,
 248
 Chandiana, 339
 Channel Islands, 277
 Chanou, 123
 Chanou, H.-F., 87
 Chantilly, 19, 58, 59, 64,
 86
 Chapel Hill Pottery, 273
 Chapelle-des-Pots, La, 57
 Chappuis, 123
 Chatillon, 65
 Charles III, King, 339,
 403
 Charrin, 123
 Chaufriasse, Rougérie &
 Co., 72
 Chauveaux, 123
 CHB, 223
 C.H.C., 186, 195
 C.H. Conditoreij, 195
 Chelmsford, 228
 Chelsea, 12, 31, 220, 228,
 259
 Chelsea-Derby, 234
 Chely, R. A., 153
 Chely, C. R., 166
 Ch'eng Hua, 12, 432, 435
 Cheng Tê, 432
 Cheng T'ung, 431
 Chesterfield, 229
 Chetham & Wooley, 258
 Chevalier, 124
 Chew, J., 298
 Chia Ching, 12, 432
 Chia Ch'ing, 433
 Chicaneau, 101
 chicken, a, 311
 Ch'ien Lung, 428
 Ch'ien Lung, 433, 435
 Chien Wên, 431
 Chigi, Cardinal, 363
 Child, Smith, 270
 Chinese, imitation mark,
 94, 183, 228, 249, 250,
 254, 261, 273, 274, 311
 Ch'ing Dynasty, 429
 Ch'ing Emperors, 12,
 433
 Ching T'ai, 431
 Ching-tê Chên, 428
 Ch'in period, 427
 Chiodo, 366
 Choisy, 124
 Choisy-le-Roy, 66
 Chojiro, 439
 Chou period, 427
 Christie & Beardmore,
 295
 Christopherson, 175
 Chulot, 124
 Ch'ung Cheng, 432
 Chur-Bayern, 194
 Church Gresley, 252
 Chur-Mainz, 159
 C.H.Z., 195
 circle containing two
 arcs, 291
 circle containing number,
 291, 292
 circle containing cross,
 223
 circle & crossed arcs, 291
 circle & dot, 299
 circle, dotted, 130
 circle & line, dotted, 130
 circle, quartered, 346, 347
 circle & stroke, 229
 circle within triangle, 291
 C J M & Co, 295
 CK, 295
 CK monogram, 318
 CL, 212
 Clair, A., 161, 194
 Clar, C. F., 201
 Clark, Shaw & Cie, 80
 claw, a, 315
 Claw, The Porcelain, 315
 Cleffius, L., 317
 clef-sign (music), 122,
 124
 Clerici, F., 355
 Clérissy, J., 76
 Clérissy, P., 80
 Clermont-Ferrand, 58, 66
 Clevedon, 230
 Clifton Junction, 230
 Clignancourt, 88
 CL monogram, 317, 319
 CLNO monogram, 339,
 340
 CL et PL, 34
 Clokie & Co., Ltd., 227
 clover leaf, 166, 172, 176,
 178, 291
 Clowes, R., 260
 Clyde Pottery, 279
 cm, 124
 CM, 159, 295
 C.M and cross, 101
 C.M.H.R, 172
 CM monogram, 254, 273,
 291
 CMS & P, 295
 Cne Gli P, 341
 CN monogram, 85
 CO
 3, 389
 Coad & Sealy, 240
 Coalbrookdale, 230, 231
 Coalport, 220, 230, 231
 Cobridge, 252
 Coburg, 154
 Cochran & Fleming, 278
 cockerell, a, 352

INDEX

cockerell & V P, 209
 Cockpit Hill, 237
 Codnor Park, 233
 Coggins & Hill, 295
 Coimbra, 391, 393
 Coke, J., 247
 Colclough & Co., 295,
 301
 Colclough, H. J., 297
 Colditz, 154
 Coldrum, 233
 Collin, P. H., 176
 Collingwood Bros., 295
 Colmar, 66
 Cologne, 12, 137, 154
 Commelin, 124
 compasses, pair of, 128,
 291
 Cone, T., 302
 Confalonieri, C., 356
 Conrade, 364
 Conrade, D., 83
 Conradi, 177
 Cork, Edge & Malkin,
 295
 Cookson & Harding, 260,
 295
 Cookworthy, 226
 Coombes, 21, 226
 Cope & Co., 295
 Cope & Co, J. H., 298
 Copeland & Garrett, 266,
 295
 Copeland, W. T., 267
 Copenhagen, 47, 49, 187,
 411
 Coper, Hans, 247
 Cordova, 403
 Corn, W & E., 303
 Cornaille, 124
 Corrado, 364
 Cortona, 331
 Cotteret, 65
 Cotton & Barlow, 295
 Couturier, 124
 Cozzi, G., 374
 c.p., 67
 C.P., 123, 148, 413
 Cp, 123
 C.P.C
 L, 295
 C.P. Co., 278, 279
 C P crowned, 89
 C P L, 413
 CP monogram, 248

CR monogram, 77
 Crailsheim, 154
 Crane, W., 230
 Creil, 66, 80
 Cremer, E., 154
 Crépy-en-Valois, 67, 79
 crescent, 127, 167, 224,
 227, 228, 274
 crescent & B, 270
 crescent & star, 247
 Cretté, L., 33
 Creyke, G. M., 296
 CR monogram, 201
 Cros, V., 405
 cross, 19, 126, 128, 163,
 226, 291, 336, 337, 360,
 375, 369, 406
 cross & B, 226
 cross & circle, 224
 cross & crossed swords,
 226
 cross & dots, 186
 cross (double strokes),
 123, 198
 cross & four dots, 224,
 291
 cross & H, 156
 cross in circle, 194
 cross in oblong, 291
 cross in square, 347
 cross, Maltese, 292
 cross, patriarchal, 125
 cross, pattee, 292
 cross, potent, 132
 cross, 'scratched', 18, 276
 crossed arrows, 93, 101
 crossed batons & S, 176,
 203
 crossed batons & T, 199
 crossed C's, 85, 153, 179,
 182, 406
 crossed C's & crown, 84,
 85, 179, 363
 crossed C's & P, 153
 crossed f's, 81
 crossed hammers, 42
 crossed hayforks, 208,
 209
 crossed L's, 94, 104, 210,
 259
 crossed L's with crown,
 105
 crossed S's, 94
 crossed strokes, three,
 94

crossed swords, 16, 17,
 182-5, 187, 194, 229,
 236, 274
 crossed swords & crosses,
 34
 crossed swords & three
 dots, 321
 crossed swords & M, 156
 Crown Pottery, The,
 248
 crown, 291
 crowned A, 93
 crown & AG monogram,
 91
 crown & anchor, 234
 crown & asterisk, 236
 crown & B, 33, 209
 crown & BP monogram,
 204
 crown & Cx, 107
 crown & C P, 89
 crown & crossed C's, 179
 crown & crossed D's, 236
 crown with crossed ham-
 mers, 41
 crown & CT monogram,
 160, 196
 crown & D, 157, 234, 235,
 236
 crown, D & batons, 235,
 236
 Crown Derby Porcelain
 Co., 236
 crown & double-F, 163
 crown & E, 40
 crown & F, 164, 180
 crown & FG monogram,
 209
 crown & FR monogram,
 180
 crown & G, 292
 crown & HD monogram,
 174
 crown & L, 180, 198
 crown & L P., 91
 crown & M, 88
 crown & MB monogram,
 188
 crown & N, 109, 202, 344,
 357
 crown & O, 86, 87
 crown & R.C., 205
 crown & S, 205, 208
 crowned shield, 102, 173,
 189

INDEX

- crowned shield in wreath, 103
 crowned shield with leaves, 198
 crowns, three, 413, 414
 crown & trident, 229
 crowned wheel, 170, 171
 crown & WR monogram, 180
 crozier head, 198
 Cruyck, G., 318
 Crystal Porcelain Co., 295
 C S
 A, 145
 C's crossed, 85, 153, 179, 182, 406
 C's crossed & P, 153
 C's crossed with crown, 363
 c's, three, 189
 C.T, 141, 199
 CT monogram, 74, 141, 188
 CT monogram & crown, 160, 196
 CTR monogram & crown, 209
 cube, 292
 Cuccumos, F., 362
 Cundall, C. E., 230
 Custine, Comte de, 84
 Custode, P., 84
 Cuzio, 361
 C V., 176, 229
 CV monogram, 176
 C.V.S, 315
 C W, 295
 C & W, 295
 C W E D, 187
 C & wheel, 170, 171
 C W
 M, 49
 CW monogram, 126
 Cx & crown, 107
 Cyffilé, P.-L., 75

 D, 39, 101, 167, 223, 233, 248, 277
 dagger, a, 245
 Dagoty, R. F., 90
 Dale, J., 250
 Dalen, L. van, 316
 Dallwitz, 39
 Dalwitz, 39
 Damm, 155
 Dammann, M., 67
 Daniel, 21
 Daniell, 232
 Dannhofer, J. P., 170
 Dantier, 112
 Darte frères, 90, 92
 Daussy, 112
 Davenport Banks & Co., 295
 Davenport, J., 12, 258
 Davignon, 124
 Davis, H. & M., 248
 Dawson, J., 271
 Day, L. F., 230
 D B, 274
 D B & Co, 295
 DB monogram, 245
 D C, 295
 D.C.O, 79
 D.C.P, 79
 D & crown, 157, 234, 235
 D D & Co., 227
 Deck, Theodore, 94
 Degotschon, J., 208
 Degault, 124
 Delamain, H., 283
 Delanno Frères, 68
 Delavigne, 69
 Delemer, Diles, 62
 Delft, 16, 17, 20, 307, 311
 Denby, 233
 Denton, J., 298
 Depérais, 124
 Derby, 17-20, 31, 220, 233, 277
 Derennes, M., 96
 Derks, J., 312
 Deruta, 331, 341
 Desprez, 93
 Dessau, 155
 Desnoyers-Chaponnet, 124
 Dettloff, C.A, 206
 Deutsche, 124
 Develly, 124
 Dewdney, 223
 Dewsberry, D., 242
 Dextra, J. T., 315
 Dextra, Z., 312
 D F, 124
 D.G, 126
 D.G., 164
 D h., 124
 D.H, 156
 DHL monogram, 313
 diamond, 131
 Diamond Pottery Co., 295
 Dicker Potteries, Ltd., 245
 Dietrich, C. W. E., 187
 Dietrichstein, 200
 Dieu, 124
 Dieul, 97
 Dihl, 91, 92
 Dijon, 67
 Dillwyn, 281
 Dimmock & Co., J., 298
 Dirmstein, 155
 Dish, The Porcelain, 318
 Dixon, Austin & Co, 271
 Dixon & Co., 271, 295
 DK monogram, 237, 317
 D K
 P, 198
 DL monogram & F, 83
 D.L & Sons, 279
 D M, 238, 239
 Doccia, 333, 343
 Dodin, 124
 Does, D. van der, 318
 Does, van der, (widow), 316
 Dolder, A., 421
 Döll, 141
 dolphin, 71
 dome, of cathedral, 350, 351
 Domkino, 397
 Donachi, 440, 443
 Donaldson, J., 277
 Donath, 155
 Donath, P., 208
 Donovan, 283
 Don Pottery, 272
 DO-PI, 350
 Dordrecht, 307
 Dorez, 70
 Dörfl, F., 29
 Dorotheenthal, 138, 155
 Dortu, J., 414, 421
 Dortu & Cie, 422
 DO & trident, 348
 dots, two, 224
 dots, three, 131, 291, 414
 dots, four, 131, 186
 dots, five, 125
 Douai, 67

INDEX

double-cross, 198
Doulton & Watts, 240
DP, 124
D:P., 200
DPAW monogram, 316
D P Co, 295
D R, 124
dragon, 272
Drand, 124
Dresden, 19, 155, 199
Dresden & antlers, 156
Dresden & crown, 155,
156
Dresden, crown & R.K.,
156
Dresden & lamb, 156
Dresden Porcelain Co.,
295
Dresden & star, 156
Dressel, Kister & Co.,
197
Drouet, 125
drum-stick, 131
Dryander, M. L. G., 86
D.y, 125
D s, 194
D S, 167, 318
D S K, 318
D T, 125
Dublin, 219, 283
Dubois, V., 93
Dubois, 125
Ducluzeau, 125
Duesbury & Kean, 235
Duesbury, W., 234
Duingen, 137
Dunashoff, 398
Dunderdale, D., 227
Dunn Bennett & Co., 295
Dunn, C., 223
Durantino, F., 340
Durlach, 157
Durosey, 125
Dusolle, 125
Dutanda, 125
Dwyn, J. van, 319
D.V., 78, 79
D V & anchor, 65
D V D, 318
D. V. K, 313
DV monogram, 78
D W, 200
D & wheel, 155
Dwight, J., 220, 237
D with two dots, 125

D & W T, 146

E, 68, 206, 291
E II cypher, 399
eagle, 109, 151
eagle & A, 145
Eardley Spear & Co., 296
Eastwood, 254
E B, 92
E & B, 295
E B and anchor, 202
E B & Co, 295
E B & Co., 295
F , 295
E B & J E L, 295
E B
L , 295
EB monogram, 33, 344
E & C C, 296
Eckernförde, 157
Eckert, 209
Edge, Malkin & Co., 296
Edkins, M., 225
Edwards & Brown, 295
Edwards & Son, J., 298
E E, 343
Electoral hat, 19
Eenhoorn, L. van, 311,
317
Eenhoorn, S. van, 314
E F B & Co, 296
Eger, A. Van, 161
Ehlers, A. W. G., 245
Ehrenreich, H., 176
Ehrenreich, J. E. L., 206,
413
Eichstätt, 158
Eichwald, 40
eight, number, 113
Eisenberg, 158
E J B, 296
E J D B, 296
E K B, 296
Elbogen, 40
Elers, J. P. & D., 219, 249
eleven, number, 186
Elite, 72
Ellwangen, 158
Elkin, Knight & Bridg-
wood, 296
Ellis, Unwin & Mount-
ford, 296
Elton, J. F., 298
Elton, Sir E., Bt., 230

E
M B, 225
E M & Co, 296
Emens, J., 19, 200
Empire Porcelain Co.,
296
Eneret, 47
Enns, 25
E P Co, 296
Épinal, 67
Erberfeld, A. von, 146
Erfurt, 158
Erik, C., 413
ermine mark, 124, 264
Escalier de Cristal, 88
E S & Co, 296
Este, 344
Este-Gonzaga, 340
Etiolles, 67
Etruria, 252
Etterbeek, 33
Evans, 125
Evans & Booth, 295
Evans, D. J. & Co., 281
Evans & Glasson, 281
E U & M, 296
E W, 206, 296
Ewald, J. C., 158
Ewer, The, 316
E W & S, 296
eye, (human), 129
eye, (dress), 291, 292
E Z
B , 176

f, 128, 129, 352
F, 49, 76, 81, 85, 125, 149,
161, 163, 168, 171, 342,
343, 349, 350, 369
Faber, J. L., 192
Fabriano, 344
FAB monogram, 242
F.A.C.
P , 361
Faenza, 15, 331, 332, 344
Fallot, 125
FA monogram, 119, 185
FAM monogram, 152
F & anchor, 246
Fantoni, 352
F.A°, 393
Farini, A., 350
Farnham, 237
Farnsworth, I., 234

INDEX

- Fattorini, 335, 337
Faubourg Saint-Antoine, 88
Faubourg Saint-Denis, 88
Faubourg Saint-Honoré, 89
Faubourg Saint-Lazare, 89
Fauchier, J., 76
Faulcon, F., 95
Fauquez, J. B., 119
Fay: Porcell., 142
F B, 122, 194
F.B.B. & crown, 275
F B & Co, 296
F & bird, 366
fB monogram, 370
FB monogram, 68, 70
F C, 123, 296, 355
F, circle & dash, 97
FC monogram, 361
F C P, 242
F & crown, 164, 180
fd, 82
Fd, 82
F D, 163, 340
F D V
N, 358
Feilner, S., 163, 171
Fell, T., 246
Fellows Adderley, 298
FE monogram & crown, 327
Fenton, 254
Fer:, 405
Féraud, J.-G., 82
Ferdinand IV, King, 357
Ferdinand VII, King, 403
Ferner, F. J., 187
Ferniani, 350
Ferrat, J.-B., 82
Ferretti, S., 355
Ferrière-La-Petite, 68
Ferrybridge, 237
Feuillet, 94
ff, 370
F.F., 95, 368, 371
ff & crown, 163
F F & eagle, 350
F S., 49
F.G, 39
F G
N, 358
F G monogram & crown, 209
F
H, 162
F & H, 296
FH monogram, 159
F:H: & wheel, 169
Fi, 81
FI, 195
Fick, K. C., 53, 55
Fiechthorn, J. A., 149
Fieldhouse, M., 272
Fielding & Co, S., 302
Fifty-five, number, 182
Fifeshire, 278
Figueireido, 393
F I M, 159
F, in crossed L's, 94
F, in Sèvres mark, 94
F, in star, 350
Fischer, C., 41
Fischer, E., 327
Fischer, M., 327
Fischer & Mieg, 41
Fischer & Reichenbach, 41
fish, 71, 156, 366, 422, 423
Fisher Bodley & Co., 296
Fishley, E. B., 237
Fitzwilliam, Earl, 272
five, number, 123, 128
F J A B monogram, 33
FJT monogram, 320
flask, a, 130
Fleming, 278
Fletcher, T., 260
fleur-de-lys, 71, 76, 77, 90, 100, 104, 131, 291, 292, 339, 344, 405, 406
Flight, 274
Flight & Barr, 274
Flight, Barr & Barr, 275
FL monogram, 119
F & LO monogram, 80
Florence, 15, 331, 332, 350
Flörsheim, 159
Floyd, B., 294
Floyd & Sons, R., 301
flower, a, 318
Flowerpot, The Golden, 312
flower-spray, 125
flower, stylised, 292
F. & LP monogram, 81
F.L.S., 321
F M, 149, 203, 296
F & M, 42
F M & Co, 296
F M G
N, 358
FMMDEII, 351
FM monogram, 152
·F·O·, 367
Folco, 366
Foley, 254
Fomin, 395, 398
Fontaine, 125
Fontainebleau, 68
Fontana, O., 354, 371
Fontana, F., 349, 371
Fontani, B, 367
Fontebasso, G. A. F., 368
Fontelliau, 125
Ford, C., 295
Ford Pottery, 271
Ford & Riley, 296
Ford & Son, 296
Ford, T. & C., 302
Forester & Co., T., 302
Forester & Hume, 296
Forli, 332, 352
Formenti, C., 361
Forsling, C., 413
Förster, J. L., 144
Fortling, J., 49
fortress, a, 69, 365
Fortune, The, 314
Fossé, 98
Fouque, Arnoux & Co., 119
Fouque, J., 80, 81
Fouré, 125
Fournier, L., 47, 49
four, number, 190, 226, 247
F
P B, 346
F
F
P R, 355
Milno
·F·R·, 349
F & R, 41, 296
F. R.
A, 393
Fränkel, 147, 148
Frankenthal, 17, 20, 138, 159

INDEX

- Frankfort-on-Main, 137, 161
Frankfort-on-Oder, 162
Frantz, J. M., 155
Frantzen, J. O., 206, 414
Frauenberg, 68
Fraureuth, 210
FR monogram & crown, 180
Frederik V, 49
Freiberg, 137, 162
Fremington, 237
Frekingh, J. H., 314
fretted design, 292, 338
fretted square, 27, 274
Frey, H. J., 422
FRF monogram & crown, 357
F.R.G., 72
Friedberg, 162
Friedrich, C., 189
Friedrich, King, 180
Friedrich, Prince, 151
Fritsch, 125
FR monogram & crown, 357
FR monogram & crown, 180
F.R. TB, 393
Früting, E. J., 421
F.S., 79
F & S B, 296
F.S., 356
FS monogram, 355
Fuchs, G., 141
Fulda, 138, 162, 171
Fulham, 237
Fumez, 125
Funcke, C., 149
Fürstenberg, 138, 163, 187
F. v. L., 162, 171
F.W., 196
F W & Co, 296
FWGW, 148
f.X.A.R., 370
fz, 125
g, 128
G, 34, 82, 98, 101, 118, 125, 150, 164, 165, 170, 223, 224, 279, 366
G, squared, 291
GA monogram, 354
G A A, 368
Gaal, J., 318
GAB monogram, 359
G.A.F.F, 368
G A H, 147
Gaignepain, L.-F., 67
Gallimore & Co., 296
Galluba & Hofmann, 172
Gardner, F., 397
Garnier, 181
Garnish, W. H., 225
G & arrow, 40
Gaschin, Countess A. B. von, 164
Gastel, P. H., 161
Gater, Hall & Co., 296
Gautier, 125
Gaze, 118
G B, 98, 296, 367, 413
G B & Co, 296
G B G, 167
G:B:S, 316
G.C., 361
G C, 362
G & Co., 276
G & crosses, 34
G C L, 194
G.C.P, 144
Gd, 126
G D V N, 358
Geissshübel, 40
Genest, 125
Geneva, 421
Génin, 125
Genoa, 16, 352
Gent, B., 341
Gentili, B., 341
Gentili, C., 341
Georget, 126
Gera, 164
Gérard, 126
Gerbing, F., 39
Geyger, J. C., 211
G. F, 141, 344
G F B, 296
G.G, 126
GG:, 164
G.G.P.F, 338
G.h, 94
Ghail, F.-J., 112
G H & Co, 296
G: & HM: monogram, 161
GH monogram, 172
GI, 344
G.I., 349
Gibson & Sons Ltd., 296
Gilze, J. C., 153
Gildea, J., 298
Gildea & Walker, 296
GIN, 344
Ginori, 344
Gioanetti, Dr., 375
Giordano, 358, 366
Giorgio, Maestro, 352, 353
Giovine, 358
Girard, 61, 126
Girard, P., 68
Girolamo, Maestro, 361
Girolamo, R., 357
Giustiniani, 358
G J & Sons, 296
G K, 191
GK monogram, 318
Glamorgan Pottery, 282
Glasgow, 278
Glass, J., 254
G L B & Co, 296
G.L & Co., 296
L
Glienz, 164
Glöckel, 161
Glüer, J., 191
G.M., 359
B., 359
G M C, 296
G.M & hat, 364
G.M.K., 173
GM monogram, 72
G M R, 191
GMS monogram, 177
goblet, 121
Godebaki & Co., 68
Godin, 126
Godwin, J. & R., 299
Godwin, T. & B., 302
gög, 165
Göggingen, 165
Golden Boat, The, 312
Golden Flowerpot, The, 312
Gomery, 126
Goodwin, Stoddard & Co., 298
Göppingen, 165
G & orb, 366
Gorbunovo, 395

INDEX

- Gordon, William, 229
 Gorodnitsa, 389
 Gotha, 139, 165
 Gottlob, N., 141
 Gotzkowsky, J. E., 150
 Goult, 58
 G P & Co, 296
 Grainger, Lee & Co., 276
 Grainger & Wood, 276
 Grammont, 87
 Granada, 403
 Granger, J. & Cie., 72
 Grauer, Dr. S., 174
 Gray, A. E., & Co., Ltd., 261
 Grebner, G. F., 191
 Greek A, The, 314
 Greek pottery, 15
 Green Bros., 243
 Green, G., 244
 Green, J., 272
 Green, S., 243
 Green, T., 302
 Green, T. A. & S., 302
 Green, T. G., & Co., Ltd., 252
 Greenock, 279
 Greiner, 178
 Greiner & Holzapfel, 209
 Grémont, 126
 Grenzhause, 166
 Griener, G., 172
 Grimwade Bros., 296
 Grison, 126
 GR monogram, 368
 Gros Caillou, 89
 Grossherzogliche Majolika-Manufaktur, 173
 Grossherzogliche Keramische Manufaktur, 173
 Gross-Stieten, 166
 Grossbreitenbach, 166, 176, 178
 Grote, 178
 Grothe, J. J., 181
 Grue, Dr. F. A., 340
 Grue, L., 341
 Grue, S., 341
 Grunstadt, 166
 G S, 167, 343
 G & S Ltd, 296
 G S & shield, 364
 G S & wheel, 170
 Gt, 126
 G T M, 296
 G.3 (three), 98
 Gubbio, 331, 352
 Gudumlund, 47, 50
 Guerhard, 91, 92
 Guerhard & Dihl, 92
 Guérin, Pouyat-Elite, Ltd., 72
 Guichard, J.-G., 82
 Guichard, J. P., 181
 Guidobono, 365
 Guillibaud, 98
 Gulina, M., 397
 Gunther, J. A., 174
 Gustafsberg, 411, 413
 Guy, C.-B., 92
 Guy & Housel, 94
 G V, 177
 G V S, 316
 G & W, 296
 G & wheel, 170
 G W & Sons, 296
 G W T & Sons, 296
 h, 89
 H, 39, 95, 102, 126, 176, 210
 H & A, 296
 Haag, J. F., 179
 Haag, J. J. H., 178
 Haarlem, 307, 319
 Haas & Czjzek, 42
 Habaner ware, 37
 Hackhl, J., 162, 165
 Hackwood & Keeling, 297
 Hackwood, W., & Son., 260
 H A & Co, 297
 H A & Co, 297
 L, 297
 Hadley, J. & Sons, 276
 Hafner-ware, 25, 137
 Hagen, G. A., 147
 Hagen, J. M., 148
 Hagen, J. van der, 316
 Hagen, von, 166
 Hague, The, 31, 308, 319
 Haguenau, 68, 112, 171
 Haidinger, R. E., 40
 Haile, S., 249
 Ha in circle, 39
 Halder, J., 315
 Hales, 252
 Hales, Hancock & Goodwin, 297
 Halfort, 67
 Hall, R., 270
 Halley, 94
 Halley & Dastin, 64
 Haly, P., 83
 Hamann, 156
 Hamburg, 19, 137, 167
 Hammersley & Asbury, 296
 Hammersley & Co., 297
 Hammersley, R., 301
 Hammond, H., 237
 Han period, 427
 Hanau, 137, 138, 167
 Hancock, B. & S., 294
 Hancock, R., 276
 Hancock & Whittingham, 297
 Hancock, Whittingham & Co., 298
 Hanley, 254
 Hanley China Co., 297
 Hanley Porcelain Co., 297
 Hannong, C.-F., 112
 Hannong, J. A., 18, 112, 114-118, 160
 Hannong, L.-C., 118
 Hannong, P, 58, 112, 113, 159
 Hannong, P.-A., 88, 118
 Hannsmann, J., 113
 Hanstein, von, 189
 Hantelmann, W. von, 153
 H monogram, 385
 AR
 Harding, W. & J., 260, 304
 Harlees, J. & D., 313
 Harley, T., 258
 Harlingen, 308
 harp, a, 283
 harp & crown, 282
 Harrison, G., 254
 Harrison & Phillips, 297
 Harrop & Burgess, 297
 Hartley, Greens & Co., 243
 Harvey, Adams & Co., 297
 Harvey Pottery Co., 297
 Hasrisz, J., 49

INDEX

- Hasslacher, B., 39
 hat, a, 364
 Häuer, B. G., 187
 Hausmalerei, 18
 Hausmarken, 19
 Hautin & Boulenger, 66
 Haviland & Co., 73
 Haviland, C. H. Field, 74
 Haviland, J., 209
 Haviland, R., 73
 Haviland, T., 73
 Hawley, 239
 Hawley, Webberley & Co., 297
 hayfork, a, 141, 209
 hayfork & M, 208
 hayforks, 17
 hayforks, crossed, 208, 209
 Haynes, Dillwyn & Co., 281
 H B, 83, 297
 H & B, 297
 H B
 L, 178
 HB monogram, 95, 168, 313
 H·C, 154
 H C Co, 297
 H & C
 F, 297
 HC monogram, 369
 H & Co, 205, 297
 HD monogram, 174
 HD monogram & crown, 174
 he, 126
 head, in silhouette, 316
 heart, 125
 Heart, The, 315
 Heath & Greatbach, 297
 Heath & Son, 250
 Heel, J., 192
 Heimberg, 419
 Heinrich & Co., 205
 Heinrich, K., 162
 Heinzenmann, J. G., 181
 Helchis, J., 28
 Helchs, J., 28
 Helmhack, A., 192
 HE monogram, 176
 Henneberg, 165
 Henri Deux, 57, 119
 Henrion, 126
 Herculeaneum, 244
 Herend, 325, 327
 Héricourt, 126
 Hermann, J., 113
 Herold, C. F., 187
 Herold, J. G., 187
 Herrebøe, 383, 385
 Herzog, 157
 Hesdin, 68
 Hess, G. F., 169
 Hess, I., 169
 Hessen-Land, 153
 Hetzendörfer, S., 142
 Heugue, 98
 Hewelcke, N. F., 374
 hexagram, 194, 196
 H F, 297
 HF monogram, 327
 H & G, 297
 H & G
 B, 297
 H.G.
 v, 152
 B.
 H
 HF monogram, 385
 H H & G Ltd, 297
 H H H, 98
 H H & M, 297
 HH monogram, 168, 189, 327
 HH monogram in circle, 237
 H I & cross, 171
 Hilbringen, 168
 Hildesheim, 169
 Hilditch & Son, 297
 Hilditch & Sons, 259
 Hileken, 126
 Hill & Co., 297
 Hill, J., 235
 Hines Bros., 297
 H in triangle, 95
 Hirado, 441, 444
 Hirel de Choisy, 96
 Hirsch, F., 156
 Hirschau, 169
 Hirschvogel, 190
 Hispano-Moresque, 15
 H J, 297
 H J C, 297
 HK monogram, 422
 H & K, 297
 HK monogram, 41, 247
 H L, 118, 120
 HL monogram, 153, 313
 H M, 223
 H M & Co, 297
 HM monogram, 113, 155, 181
 H M W & Sons, 297
 Höchst, 19, 138, 169
 Hocquart, 120
 Hofmann, G. N., 144
 Hohenberg, 172
 Hohenstein, 41
 Holdcroft, Hill & Mellor, 297
 Holdcroft, J., 298
 Holdship, R., 277
 Holdsworth, P., 248
 Holics, 327
 Holitsch, 325, 327
 Holland & Green, 297
 Holland, G. T., 230
 Holland, W. F., 230
 Hollins, M., 263
 Hollins, S., 260
 Hollins, T. & J., 260
 Hollinshead & Kirkham, 297
 Holmes, Plant & Maydew, 297
 Holmes & Son, 297
 Honiton, 239
 Honoré, F. D., 90
 Honoré, F. M., 90
 hooks, 17, 201
 Hoorn, H. van, 312
 Hoppesteyn, R., 316
 Horisch, C, 156
 Horn, J. A., 149
 Horn, H. C. von, 153
 horse, 164
 horseshoe, 291
 Hosenfeller, H. C. F., 385
 Houry, 126
 house, 121
 H P., 130
 H & P, 297
 H P Co, 297
 H P M, 166, 297
 HP monogram, 327
 HP monogram & wheel, 170
 H.S, 201, 249
 H & S, 259, 297
 Hsien Fêng, 434
 H·St., 173
 Hsüan Tê, 12, 431
 Hsüan T'ung, 434

INDEX

- H-
 T, 172
 Hubaudière, A. de la, 95
 Hübel, J. E., 42
 Huber, J. A., 196
 Hubertusberg, 172
 Hudden, J. T., 299
 Hudson, W., 304
 Hufsky, C., 41
 Hufsky, V., 41
 Hughes & Co, 297
 Hull, 239
 Hull, N., 239
 Hulme & Christie, 297
 Humble, Green & Co.,
 243
 Hunerwadel, M., 422
 Hung Chih, 432
 Hung Hsi, 431
 Hung Hsien, 434
 Hung Wu, 431
 Hunger, C. C., 25, 187
 Hunold, F., 155
 Hunslet Hall, 243
 hunting horn, 64, 65
 Hürten, C. F., 267
 Husel, J. A., 27
 Hustin, J., 63
 Hutschenreuther, C. M.,
 172
 Huy, 34
 H V H, 312
 H V M D, 315
 H V X X, 168
 H & W, 297
 H W & Co, 297, 298
 H & wheel, 169
 Hizen, 440

 i, 159, 172
 I A, 224
 IB monogram, 152
 IC monogram, 192
 I D A, 313
 I D M, 317
 I D & wheel, 170
 I E M, 200
 I G, 167
 I H, 192
 IH
 I, 49
 I H K, 207
 I I, 167
 Iles, F., 239

 Ilmenau, 172, 176, 178
 I M, 200
 Imari wares, 440
 I M G, 192
 imitation Chinese mark,
 94, 183, 224, 228, 249
 I N, 171
 insect, 50
 I P, 367
 Ipswich, 239
 I R, 190
 I S, 192, 253
 Islamic pottery, 15
 Isle d'Elle, 68
 Isleworth, 239
 IS monogram, 192
 I T D, 315
 Itzehoe, 173
 I V D H, 316
 I V P & C, 315
 I W, 281
 IWW monogram, 243
 I Z & wheel, 169, 170

 J, 101, 126
 Jackson & Gosling, 298
 Jacopo, 336
 J A f, 149
 J A H, 149, 196
 JAH monogram, 27, 160
 J A J, 161
 Japanese wares, 12
 J & AP monogram, 61
 Jarry, 61
 J A W, 145
 J B, 260, 298
 J B & Co, 298
 J B in bell, 278
 JB monogram, 98, 112
 J B & S, 298
 J B & star, 319
 jc, 123
 J C
 L, 298
 JC monogram, 192
 JCV monogram, 178
 J D B, 298
 J D & Co, 298
 Jeannot, 112
 J E B, 298
 Jersey Potteries, 277
 J E & S, 298
 Jever, 173
 Jezinger, F., 195

 J F A, 298
 J F B & Cie, 381
 J F E, 298
 JFM monogram, 149
 J G, 298, 318
 J & G A
 L, 298
 JGC monogram, 177
 J & G
 L, 298
 JG monogram, 372
 J-G-P-F, 339
 J G S & Co, 298
 jh, 126
 J H, 28, 162, 298
 J H C & Co, 298
 J.H.F, 81, 314
 JHK monogram, 153
 JH monogram, 113-118,
 160, 165
 JH & S monogram, 276
 J H W, 298
 J H W & Sons, 298
 J.J.P, 144
 J K, 298
 JK monogram, 113, 195
 J.L, 95, 205
 JLF monogram, 192
 JL monogram, 95
 J L with snake, 95
 JMB monogram, 155
 J M B H, 165
 J M & Co, 298
 JMES monogram, 314
 JMF monogram, 155
 J.M.H, 148
 J M & S, 298
 jn, 123
 Johanneum, 19, 186
 Johnson Bros., Ltd., 261
 Johnson, J., 244
 Johnson, S., 302
 Jones, A. G. Harley, 293,
 297
 Jones & Sons, A. B., 293
 Jones & Sons, G., 296
 Joyau, 126
 Joyce, R., 230
 J.P, 68
 JP monogram, 49
 J P
 L, 72, 298
 J R, 261, 298
 JR monogram, 77
 J R B & Co, 298

INDEX

- J R & Co, 299
J & R G, 299
J R
L, 299
J S & Co, 299
J.S.S.B., 250
J S W, 299
jt, 131
J T, 278, 299
J T H, 299
J T Ltd, 299
J T & S, 299
Jubin, 126
Jucht, J. C., 147
Jünger, C., 28
JWAD monogram, 33
J W R, 261, 299
J & W R, 299
J W & S, 299
- K, 41, 124, 173-177, 190,
195
Kaempfe & Heubach,
210
Kaendler, J. J., 187
Kaga, 440
Kagoshima, 440
Kakiemon, 440, 444
K'ang Hsi, 12, 428, 429,
433, 435
Kannenbacker, T. W.,
201
K & antlers, 41
Karl, Duke, 153
Karlsruhe, 173
Kaschau, 37
Kastrup, 47, 49
K B, 167, 177
K & B, 275, 299
KB monogram, 177, 239
KBS monogram, 242
K & C, 42
KC monogram, 249
K & Co, 299
K & Co, 299
B, 299
K & Co, 299
E, 299
K.C.P.C., 186
K E B, 299
K E & Co, 299
Keeling, C., 295
Keeling & Co., 299
Keeling & Co., S., 302
- Keeling, Toft & Co, 254
Keiser, C., 318
Keller & Guerin, 75
Kellinghusen, 173
Kelsterbach, 174
Kent, J., 298
Kentish Town, 220
Kensington Fine Art Pot-
tery Co., 299
Kenzan, 440, 443
Kerr & Binns, 275
Kessel, D. van der, 313
key, a, 155
K F A P Co, 299
K & G, 75
K G monogram, 75
KH, 173, 174
K.H.C., 19, 186
K.H.C.W., 186
K.H.K., 186
K I, 171
Kiehl, A., 319
Kiel, 175
Kiel, J. G., 141
Kiev, 395, 397
Kilmington Manor, 239
Kilnhurst, 239
King & Barrett, 299
King Edge & Barrett,
299
Kioto, 439, 441
Kirby & Co., W., 299,
304
Kiriakoff, 398
Kirkcaldy Pottery, 278
Kirkland & Co., 299
Kishere, J., 246
Kister, A. W. F., 203
Kleffel, 175
Klein, J., 195
Klemm, 156
Kloot, J. van der, 317
Klosterle, 41
Kloster-Veilsdorf, 139,
176, 178
Klug, H. C., 422
Knaute, B., 40
Knight Elkin & Co., 299
Knipp, 126
knot, Staffordshire, 291
Koch, 175
Koch, J. H., 153
Koeks, A., 314
Köhler, A. A., 196
Köln, 154
- Königsberg, 176
Kordenbusch, A., 190
Kordenbusch, G. F.,
190
Korniloff, 400
Korodniza, 387
Korzec, 387, 389
Koyetsu, 440
Kozloff, 398
K.P.F., 183
K.P.M., 16, 150, 151, 177,
183, 203, 209
K R, 327
Kranichfeld, 176
Kratzberg, Canon, 169
Kremnitz, 327
Kreussen, 19, 137, 177
Kreutzfeldt, C. T. F., 206
Kriegel & Co., 42
Krister, C., 209
Kruckenberger, C. I., 144
K.S.ST.F., 172
H
Kuang Hsü, 434
Kugelman, J., 113
Kunersberg, 138, 177
Kutani, 440, 444
- L, 93, 101, 119, 128, 180,
422
L.3 (three) monogram,
381
L & A, 279
La Borde, 120
La-Charité-sur-Loire, 69
La Courtille, 17, 90
La Forest, 69
Laim, 178
Lake, W. T., 273
Lakin & Poole, 255
Lambeth, 219, 220, 240
Lamm, A., 156
Lammens, B., 33
La Moncloa, 403, 406
Lamoninary, 119
Lamprecht, 127
Lancaster & Sons Ltd.,
299
Landais, M., 119
Lane End, 257
Langendorf, C., 212
Langendorf, C. A., 212
Langenthal, 422
Langelace, 127

INDEX

- Langley Mill, 243
 Langlois, J., 120
 Langnau, 419
 Lanternier, A. & Cie., 73
 La Porcelaine Limousine, 74
 Lanfrey, C.-F., 85
 Large, J. & G., 385
 Laroche, 127
 La Rochelle, 69
 La Seynie, 69
 Lassia, J.-J., 93
 Latens & Rateau, 64
 La Tour d'Aigues, 69
 Laugier, J.-B., 80
 Lavalley, J., 95
 Laveno, 355
 Lb, 127
 L B, 89, 127
 LB monogram, 178, 422
 L.C., 33
 LC monogram, 355
 L & crown, 180, 198
 LCS monogram, 66
 L E, 299
 Leach, B., 248
 Leach, D., 248
 Leach, M., 223
 leaf, a, 102
 Léandre, 127
 Le Bel, 127
 Lebœuf & Milliet, 66
 Le Castelet, 62
 Le Cerf, J., 112
 Lecomte, 112
 Lecot, 127
 Ledger, T. P., 303
 Ledoux, 127
 Ledru, 65
 Leeds, 219, 243
 Leeuwarden, 307
 Lefèbvre, D., 83
 Lefevre, 91
 Le Grand, 127
 Legrand, F. & Cie., 73
 Le Guay, 127
 Le Havre, 69
 Lei, 361
 Leigh, C. & J., 67
 Leihamer, A., 157, 175
 Leihamer, J., 202, 205
 Lemire, 85
 Lenzburg, 419, 422
 Leopold, Count, 200
 Leroy, D., 236
 Leroy, L., 57, 76
 L E & S, 299
 Les Islettes, 70
 Lessore, E., 253
 Lesum, 178
 L. et D., 112
 Letellier, 98
 LET monogram, 98
 Lettin, 178
 Levantino, 365, 366
 Levavasseur, 98
 Levé, 128
 LFD monogram, 230
 LFM, 192
 LG, 127
 LGlé, 127
 LG & obelisk, 34
 L G P, 341
 L H, 118, 299
 L & H, 42
 L'Hermitage, 72
 L'Homme, C., 34
 Liddell, Elliot & Son, 299
 Liebmann, E., 203
 Liège, 31, 34
 lighthouse, 365
 Lille, 20, 57, 70
 Limbach, 17, 166, 178
 Limehouse, 220
 Limoges, 58, 71
 Lindemann, G. C., 194
 Linning, C. A., 416
 lion, a, 154, 160
 lion & T, 207
 lion (two-tailed), 154
 Lippert & Haas, 42
 Lisbon, 391, 393
 lithophanies, 151
 Littler, W., 259
 Liver bird, 244
 Liverpool, 20, 219, 220, 244
 Livesley Powell & Co, 299
 L J L C, 112
 L L, 127
 L & L, 247
 L-L & orb, 366
 L M, 112, 128
 L.M & Cie., 66
 L M K, 50
 LMS monogram, 264
 Lo, 101
 L, 197
 8
 Locker & Co., 236
 Lockett & Hulme, 299
 Lockett, W., 247
 Lockhart & Arthur, 279
 Lockhart & Co., D., 279
 Lockitt, W. H., 304
 Lodi, 332, 355
 Löfström, C. P., 413
 Lomello, 375
 LO monogram, 80
 LO monogram, S.C, 81
 London, 245
 Longport, 12, 258
 Longton Hall, 220, 259
 Longton Porcelain Co., 299
 Longwy, 74
 Lorenz, W. W., 39
 Lorient, 74
 Lorriijn, P. de, 311
 Loschitz, 37
 Louis XV, 104
 Louis XVI, 104
 Louis, J., 86
 Louis, J.-J., 180
 Louisbourg, 180
 Lovatt's Potteries, Ltd., 247
 Lowe, W., 304
 Löwenfinck, A. F. v, 162, 169, 171
 Lowerdown Cross, 245
 Lowestoft, 17, 245
 lozenge, 287
 lozenge & batons, 185
 lozenge & circle, 291
 lozenge & cross, 291
 lozenge, in reversed brackets, 292
 L P, 129
 L P Co, 299
 L P & crown, 91
 L P K, 316
 Lpkan, 316
 LP monogram, 91, 337
 L R, 64, 127
 L.R.B.G., 202
 Lrble, 65
 LR monogram, 202, 247
 L's, 17
 L S, 69, 177, 299
 L's crossed, 94, 121, 210, 259
 L's crossed & M, 261
 L's, crossed wreaths, 130

INDEX

- L S & G, 299
 L & S Ltd, 299
 LS monogram, 69, 177
 LSX monogram, 88
 LS
 Z, 212
 LT, 74
 Lubbertsz, C., 319
 Lucerne, 419
 Lüdicke, K. F., 149, 202
 Ludwig, A., 170
 Ludwigsburg, 138, 179
 Lund, T., 50
 Lunéville, 58, 59, 75
 Lung Ch'ing, 432
 Luxemburg, 379, 381
 ·LV·, 340
 L V. & cross, 375
 LVD monogram, 316
 L.W, 198
 L W P, 199
 Lyons, 57, 58
 L Z, 422

 M, 88, 128, 181, 212, 262,
 292, 299, 341, 349, 356,
 360
 M.A, 65
 M & A, 299
 M A B, 97
 MAB monogram, 97
 Macheleid, G. H., 208
 Macintyre & Co., J., 298
 Madesclaire, E. Jeune, 73
 Madrid, 406
 Mafra & Son, 393
 Magdeburg, 181
 Magrini & Co., 362
 Mainz, 182
 Makkum, 308, 320
 Malaga, 403
 Malbec, Bonnet, Treil-
 lard Frères & Cie, 73
 Malériat, L., 112
 Maling, C. T., & Sons,
 Ltd., 246
 Malkin, Walker & Hulse,
 300
 Manara, B., 349
 Mancinus, 343
 Mandois, 112
 Manisses, 403
 Mansfield, 245
 Mantzius, J. C. L., 49

 Manzoni, C., 254
 M.A.P, 88
 Maqueret, 128
 Marans, 75
 Mardochée, 68
 Marie-Antoinette,
 Queen, 93
 Marieberg, 16, 18, 411,
 413
 Mark, J. A., 190
 Marktredwitz, 182
 Marmorzellan, 173
 Marseilles, 57, 58, 76
 Marshall, W., 249
 Martin Bros., 221
 Martin, Charles &
 Duché, 73
 Martres, 77
 Marum, P. van, 317
 Marx, L. F., 192
 Marzy, 77
 Mason, C. J., 257, 295
 Mason, Miles, 256
 Massey, Wildblood &
 Co., 300
 Massy, 128
 Matthews, H., 223
 Mau, 80
 Mayence, 182
 Mayer, E., 255
 Mayer & Maudesley, 300
 Mayer & Newbold, 258,
 300
 Mayer & Sherratt, 300
 M.B, 87, 122, 192
 M & B, 299
 MB monogram, 242, 414
 MB monogram & crown,
 188
 M C, 128, 167
 McBirney & Armstrong,
 282
 M C & hat, 364
 McKenzie, W., 249
 MC monogram, 73, 242,
 291
 McNeal & Co., 300
 M & Co, 262, 300
 M & crossed L's, 261
 M C S, 182
 MCT monogram, 207
 M.D, 79
 M D & crown, 406
 M. der A, 200
 MD monogram, 186

 M.D
 U. & anchor, 208
 Meakin, A., Ltd., 270
 Medici, 15, 332, 335
 Medina az-Zahra, 403
 Medina el-Vira, 403
 Mehlem, F. A., 152
 Meigh, A., 11, 293
 Meigh, C., 295
 Meigh & Son, J., 298
 Meir & Son, J., 298
 Meiselbach, J. M., 155
 Meissen, 12, 16-19, 21,
 25, 31, 138, 171, 176,
 178, 182
 Meissen, imitation mark,
 94
 Melchior, 18, 192
 ME monogram, 73
 Mennecy, 31, 58, 59, 78,
 411
 Mennecy-Villeroy, 78
 Mennicken, J., 200
 Menonville, De, 95
 Méreaud, 128
 Merkelbach & Wick, 166
 Merton Abbey, 238
 Mes, J., 314, 315
 Messerschmidt, 172
 Metal Pot, The, 317
 Methven, D., & Sons, 278
 Mettlach, 188
 Metzsch, J. F., 149
 Meulengracht, H., 50
 Meyerhöfer, J. W., 144
 Meyers & Sohn, 156
 Mezer, M., 389
 M F & Co, 300
 M·F·F·, 346
 MF monogram, 190, 327
 M.4 (four), 349
 M.G.V., 339
 M & H, 263, 300
 MH monogram, 171
 M
 H S, 182
 Miautre, Raynaud & Cie.,
 73
 Micaud, 128
 Michel, 128
 Middeldijk, H. van, 315
 Middleburg, 307
 Mikawachi, 440, 441
 Milan, 332, 355
 Milde, Arij de, 308, 311

INDEX

- Milde, J. de, 317
 Milland Potteries, 246
 Mills, D., 245
 Milo, 355
 Minagaia, 391
 Ming Dynasty, 12, 428, 429, 431
 Minghetti & Son, A., 335
 M in pentagon, 277
 Minton, 20, 261, 299, 300
 Minton & Boyle, 262, 299
 Minton & Co., H., 262, 297
 Miragaya, 393
 Mirey, 128
 Mist, 19, 245, 257
 mitre, Bishop's, 158
 Mittelstadt, 164
 Mittenhoff, 120
 Mittmann, N., 113
 M I
 W, 159
 M L & Co, 300
 M & lozenge, 292
 M Ltd, 299
 M M, 120, 356
 M & M, 300
 M & N, 258, 300
 M N & Co, 300
 M O monogram, 90
 Mð, C., 79
 M°G, 353, 354
 Mð, J., 79
 Moeller, J., 174
 Moiron, 128
 M.O.L, 320, 321
 Mol, J. de, 320
 Molier-Bardin, 87
 Moller & Dippe, 208
 Mombaers, C., 31, 33
 Mombaers, P., 33
 Memento-Mei, 348
 Mondovi, 356
 Mongenot, 128
 Monier, 67, 68
 Monsau, J.-B., 63
 Montaignon, M., 84
 Montauban, 58, 80
 Montelupo, 331, 332, 356
 Montereau, 66, 80
 Montoson, H., 113
 Montpellier, 58
 Moorcroft, W., 250
 Moore, B., 265
 Moore & Co, 271, 300
 Moore Leason & Co., 300
 Moor's Head, The Old, 316
 Moor's Head, The Young, 316
 moose, a, 249
 Moravia, 37
 Moreau, 101, 128
 Morgan, W. De, 221, 238
 Morgan Wood & Co, 300
 Morin, 128
 Morje, 395
 Morley & Ashworth, 299
 Morley, F., 296
 Morley Fox & Co., 300
 Morris, T., 303
 Mors, 50
 Morsenchio-Capelletti, 355
 Mort & Simpson, 244
 Mortlake, 246
 Mortlock's Cadogan, 19
 Mosbach, 188
 Moscow, 397
 Mouchard, P., 98
 Moulin, C., 62
 Moulins, 57, 80
 Mountford, A. J., 293
 Mountford, G. T., 296
 Mountford & Taylor, 303
 Mouron, 120
 Mousset & Cie., 73
 Moustiers, 57, 58, 80
 M.P.M, 183, 203
 M P monogram, 68, 98, 101, 317
 M R, 128
 M.R.Cie, 73
 MR monogram, 144
 M & S, 300
 M S & Co, 300
 MS monogram, 193
 M & sun, 292
 M & swan, 292
 MT monogram, 90
 M.T.T, 146
 Mühlberg, 158
 Mühlberg, H., 141
 Mülhausen, J. C., 146
 Mulhauser, J.-P., 421
 Müller, E. & A., 203
 Müller, F. H., 47, 49
 Münden, 189
 Murray, W. Staite, 277
 Muskau, 137
 Mussill, W., 264
 Musso, B., 356
 Mutel, 128
 M.V, 97, 98
 M W, 249
 M W & Co, 300
 M & W G, 166
 M W & H, 300
 M W in crowned shield, 328
 Myatt, 254
 Myott, Son & Co., 300
 M Z, 182
 M
 Z, 212
 N, 86, 121, 234, 360
 Nabeshima, 440, 444
 NAB, 359
 Nakamura, 439
 Namur, 31
 Nantgarw, 220, 280
 Nantgarw C.W, 280
 Naples, 333, 357
 Nassau-Usingen, 211
 Nassonoff, 395, 398
 Nast, J.-N.-H., 93
 NB monogram, 190
 N C P Co, 300
 N & crown, 109, 202, 344, 357
 Neale & Co., 255
 Neufville, L.-F. de, 78
 Nevers, 57, 83
 Newcastle-on-Tyne, 219, 246
 New Chelsea China Co., Ltd., 259
 New Chelsea Porcelain Co., 300
 New Hall, 220, 260
 New Wharf Pottery Co., 300
 N.F.G, 40
 NF monogram, 154
 NH monogram, 144
 NIB, 98
 Nicholas I (Russia), 399
 Nicholas II (Russia), 400
 Nickel, 190
 Nicquet, 129
 Nider, 86
 Niderviller, 58, 59, 84-86, 179

INDEX

Nieder-Salzbrunn, 189
 Nîmes, 57, 86
 nine (number), 122
 Ninsei, 440, 443
 NK, 191
 N, Maestro, 354
 NM monogram, 113
 N & numbers, 260
 Noël, 129
 Nonne, C., 172
 Nonne & Roesch, 172
 North Hylton Pottery,
 271
 Nottingham, 246
 Notwotny, A., 39
 Noualhier, 129
 Nove, 332, 333, 358
 Novik, 398
 Nowell, C. D., 248
 nq., 129
 N & R, 172
 ·N S·, 197
 NU monogram, 211
 Nuremberg, 47, 138, 189-
 193
 Nurey, 129
 NV, 39
 NWP Co, 300
 NX, 190
 Nymphenburg, 17, 18, 20,
 138, 193-196
 Nyon, 419, 421, 422

O, 130, 356, 371
 ·O·A·
 P·P·, 371
 obelisk & L G, 34
 Ø.B.F, 49
 Odewald, B., 203
 OF, 328
 OFEN, 328
 OFF, 197
 Offenbach, 197
 Oginski, Count M., 389
 OH, 189
 O H E C, 300
 O H E C L, 300
 Ohme, H., 189
 Ohrn, J., 416
 Oldfield & Co., 224
 Old Hall Earthenware
 Co., 300
 Olerys, J., 80
 Ollivier, 93

OL monogram, 80
 Omont, 64
 O'Neale, J. H., 277
 Onolzbach, 142
 O.N.P., 277
 OP, 103, 336
 orb & KPM, 150
 orb & FR monogram,
 180
 oriental wares, 11
 Orléans, 58, 86
 Orléans, Duke of, 91
 Orvieto, 331
 Os., 143, 148
 OS monogram, 203
 Osnabrück, 197
 Østerbro, 49
 Osw., 143
 Oswa., 143
 Oswald, G. C., 143
 Oswald, J. M. A., 148
 Otte, J. N., 157
 Otte & Lücke, 203
 Otto, 55
 Ottweiler, 197
 Oude Loosdrecht, 308,
 320
 Outrequin & Montarcy,
 90
 O Y, 81

P, 42, 67, 129, 144, 200,
 230, 247, 337, 341, 370,
 406
 PA, 97
 Paauw, De, 317
 Paddington, 247
 Padua, 331, 332, 360
 Pajou, 129
 Palais Royal, 90
 Palermo, 361
 Palissy, B., 57, 119
 Palmer, H., 255
 Pålssjö, 411, 415
 Pápa, 328
 Papault, G., 73
 Paquier, Du, C. I., 25, 27
 P & AR monogram, 97
 Parco, 368
 Pardoe, T., 236
 Paris, 20, 57, 58, 78, 87-94
 Parpette, 129
 Parsch, W. H., 147
 Pasquier, 95

Pasquier & Faulcon, 95
 Passau, 197
 Passenger, C. & F., 239
 Patanazzi, 371
 Patent Office, 287
 Paterna, 20, 403
 Pael, H. G., 55
 Paul I (Russia), 399
 Pavia, 331, 361
 P B, 92, 122
 Pb, 122
 P & B, 300
 P & B
 B , 300
 P B & Co, 300
 P B & H, 300
 P B
 L , 300
 P B & S, 300
 P C, 98
 P C Co, 300
 P
 C G· 92
 P, cross & dots, 34
 P.C.S., 191
 ·P.Dam, 199
 PD monogram, 313
 pe, 129
 Peacock, The, 307, 316
 Pearl Pottery Co. Ltd.,
 300
 Pecs, 328
 Pellatt & Green, 282
 Pellevé, D., 67, 68
 Pellevé, D.-P., 112
 Pellipario, N., 332, 339,
 340, 344, 371
 Pelloquin, J.-F., 81
 Pendley Manor, 272
 pennant on tower, 366
 Pennis, A., 318
 Penthievre, 104
 Perrin, C., 76
 Pesaro, 332, 361
 Pescetto, 366
 Peterinck, F. J., 34
 Petit, 129
 Petit, J., 63, 68
 Petite rue Saint-Gilles, 90
 Petter, C., 413
 Petty & Rainforth, 243
 P.F., 81, 415
 Pfalz-Zweibrücken, 198
 Pfalzer, Z., 146
 Pfau, J. E., 49

INDEX

- Pfeiffer, 129, 148
 Pfluger Bros. & Co., 423
 P Fr & Co, 423
 pg., 129
 P G, 341, 361
 P.h., 129
 P.H, 129, 159
 P H F, 159
 PH monogram, 113, 114,
 118, 248
 Philippine, 129
 Phillips, G., 259
 Phillips, J., 271
 Piccardt, H. A., 308, 312,
 313
 Pickman & Co, 408
 Pierre, 129
 Pierrerenau, 86
 Pignant Gve, 95
 Pigory, 65
 Pilkington & Co., 230
 Pilliouyt, A. & fils, 74
 Pinder Bourne & Co., 300
 Pinder Bourne & Hope,
 300
 Pinxton, 247
 Pirkenhammer, 41
 Pithou, 129
 P.j, 129
 P K, 126, 201
 P L, 74, 300
 PLA monogram, 337
 Plant, 300
 Plant, B., 258
 Plant Bros., 300
 Plant, R. H. & Co., 301
 Plant & Sons, R., 300
 Plaue-on-Havel, 198
 Pleydell-Bouverie, K.,
 239
 Pliedehauser, J. M., 165
 PL monogram, 369
 Plymouth, 220, 226, 247
 Plymouth Pottery Co.,
 Ltd., 247
 P M, 421
 PM monogram, 317
 P O., 144
 Podmore China Co., 300
 Podmore Walker & Co.,
 300
 Poitiers, 95
 Polivanoff, 395, 398
 Poniatowski, King, 387
 Pont-aux-Choux, 90
 Pontenx, 95
 Poole, 247
 Poole, R., 255
 Poole & Unwin, 300
 Pope, F. C., 242
 Pope Leo X, 337
 Popoff, 398
 Popp, J. A., 148
 Popp, J. G. C., 142, 143,
 144
 Popp, J. J., 144
 Poppelsdorf, 12, 198
 Porcelain Bottle, The,
 313
 Porcelain Claw, The, 315
 Porcelain Scent-Bottles,
 The Three, 313
 Porcelaines G. D. A., 74
 Portobello, 219, 279
 Possinger, N., 191
 Pössneck, 199
 Potschappel, 199
 Potsdam, 199
 Potter, C., 92
 Pouillot, 130
 Pountney & Allies, 225
 Pountney & Co. Ltd., 225
 Powell & Bishop, 300
 Powell Bishop & Stonier,
 300
 P P, 129, 272, 300, 369
 P P Co Ltd, 300
 P.P.COY.L., 247
 P:P:L:, 361
 P P M, 198
 P.R, 130
 P
 P, 200
 R, 200
 Prag, 42
 Prager, 42
 Prague, 37, 42
 Pratt, F., 257
 Pratt, F. & R., 257
 Praze, 248
 Premières, 95
 Prestbury, 248
 Prestonpans, 280
 Pressel, 170
 Price Bros., 300
 PR:NO:11, 200
 Proctor & Co, G., 296
 Proctor, J., 298
 Prova, 351
 P & S
 L, 300
 Pt, 129
 P.T., 129, 207
 P & U, 300
 Puente del Arzobispo,
 403
 Purtscher, K., 195
 Putten, van, 315
 PVR monogram, 161
 PW & Co, 300
 P & wheel, 170
 P.Y.C, 408
 PZ monogram, 198
 quaver, 124
 Quick, K., 249
 Quimper, 57, 95
 Q
 Z, 95
 R, 55, 76, 77, 95, 126, 130,
 165, 167, 189, 201, 203,
 209, 223, 229, 301, 318,
 393
 Rabe & Co., 153
 Raby, E., 242
 Radford, S., 302
 Radford, T., 237
 Raeren, 19, 137, 200
 Rainforth & Co., 243
 raku ware, 439, 443
 Rambervillers, 95
 Ramsbuch, J., 203
 Ramsbury, 248
 ram's head, stylised, 291
 Raschkin, 395, 398
 Rasslender, J. M., 155
 Ratcliffe, W., 301
 Rathbone & Co., T., 279,
 303
 Rathbone Smith & Co.,
 301
 Ratibor, 201
 Rato, 391, 393
 Ratti, A., 367
 Rauenstein, 201
 Raux, 130
 Raynaud & Cie., 74
 R.B, 128, 130, 143
 R & B, 153
 R.B. & S., 243
 R./C, 202
 R (C) Ltd., 301
 R & Co, 301

INDEX

- R.C. & crown, 205
R & C
 Z, 153
R & D, 301
Re, 55
rectangle, double, 234
Recum, J. N. van, 161
Recum, P. van, 161
Redfern & Drakeford,
 301
Redon, M., 74
Regal Pottery Co., 301
Regoli, A. M., 350
Reichard, J. H., 153
Reid & Co., 301
Reinhard, 189, 190
REN.I, 201
Renault, P., 86
Rendsburg, 201
Rennes, 96
Reval, 53, 55
revolver, 292
Rewend, C. F., 199
R F, 201
RF monogram, 105
R.4 monogram, 113
R F & S, 301
R.g, 165
R.G, 372
R G S
 & Co, 301
R H, 301
RH monogram, 276
Rheinsberg, 202
R H P & Co, 301
R H & S, 301
R H & S L P., 301
RHS monogram, 316
Ri, 394
RiB, 147
Richard-Ginori, 356
Richardson, A. G., 293
Richardsons Ltd., 301
Riche, le, 18
Ridgway, 256
Ridgway, J., 261, 298
Ridgway, J. & W., 261,
 299
Ridgway, W., 304
Ridgway & Co, J., 299
Ridgway & Morley, 301
Ridgway Sparkes & Ridg-
 way, 301
Rie, Lucie, 247
Rigby & Stevenson, 301
Rigoni, 74
Riley, J. & R., 250
Rimini, 332, 362
Ripp, J. C., 143
Ripp, J. K., 147
Ristori, T. H., 77
Rivers, W., 256
R J
 W, 228
R L, 77, 130, 155
R & L, 301
R. LO monogram, 80
R M W & Co, 301
R & M, 301
R & N, 301
R-n, 201
R O, 79
Robert, J.-F., & P.-R.,
 130
Robert, J.-G., 77
Robinson & Chetham,
 258
Robinson & Leadbeater,
 301
Robinson & Son, 301
Rocca, P., 348
Rocher, 130
Rockingham, 271
Roesch, 172
Rogers, J. & J., 250
Rogers, J., 299
Roletti, G. A. M., 372
Roman wares, 15, 20
Rome, 331, 362
Roos, 317
Roper & Meredith, 301
Rörstrand, 16, 18, 187,
 411, 415, 416
Rosa, M. C., 144
Rose & Co., 232
Rose, J., 227
Rose, The, 307, 317
Rosenthal, 205
Ross, J., 277
Rossbach, J., 190
Rosset, 130
Rossetti, G., 368
Rossi, 393, 394
Rössler, W., 193
Rotberg, 165
Rotterdam, 307, 321
Rouen, 57, 58, 97, 98
Rousselle, 130
Roussencq, P., 75
Rouy, 99
Rowley & Newton, 301
Royal Albion China Co.,
 299
Royal Essex Pottery, 227
Royal Factory, The
 (Copenhagen), 49
Rozenburg, 320
R
 p in crossed L's, 232
R P Co, 301
R S, 301
R & S, 301
R S & Co, 301
R & S
 L, 301
R S R, 301
R S & S, 301
R S W, 301
Rubati, P., 355
Rubian Art Pottery, 299
Rudolstadt, 12, 17, 202
rue Amelot, 90
rue de Bondy, 91
rue de Charonne, 92
rue de Crussol, 92
rue de Reuilly, 93
rue de la Roquette, 93
rue des Boulets, 92
rue des Récollets, 93
rue du Petit Carrousel,
 92
rue du Temple, 93
rue Fontaine-au-Roy, 92
rue Popincourt, 93
rue Saint-Pierre, 93
rue Thiroux, 93
Rummer, The, 317
Ruskin Pottery, 249
Rustington, 248
R V W, 301
R-X, 77
S, 42, 86, 93, 111, 128,
 158, 174, 181, 203, 206,
 227, 256, 291, 338, 406,
 407
S (reversed), 291
S
 A, 367
S.A, 99
Saalfeld, 202
Sachsen, J. G. H. von,
 177
S A & Co, 301

INDEX

- S·
- AD, 112
- Sadler, J., 244
- Sadler, J. & Sons, Ltd., 250
- Safronoff, 398
- Sailly, 119
- Saint-Amand-les-Eaux, 57, 99
- St. Anthony's, 246
- St. Christopher, 356
- St. Clément, 58, 99
- St. Cloud, 57, 59, 100
- St. Ives, 248
- Saint-Jean-du-Désert, 76
- Saint-Omer, 102
- Saint-Paul, 102
- St. Peter's, 246
- St. Petersburg, 19, 187, 395, 399
- Saint-Porchaire, 57, 102
- Saint-Savin, 102
- Saint-Yrieix, 59
- Salisbury, 249
- Salomini, 364, 365, 367
- Salopian, 227, 228, 233, 249
- Salt & Nixon, 302
- Salt, R., 256
- Salzburg, 25
- Samadet, 57, 102
- Samian ware, 15
- SA monogram, 66
- Sampson Bridgwood & Sons, 302
- Sampson Hancock, 302
- Sampson Smith, 302
- Samson & Co., 94
- Sandkuhl, 212
- Sand's End Pottery, 238
- San Quirico D'Orcia, 363
- Sant & Vodrey, 302
- Santo Antonio, 391
- Santo Antonio do Vale de Piedade, 394
- Saracen Pottery, 278
- Sargadelos, 406
- Sarreguemines, 58, 102
- SAS monogram, 99
- Satsuma, 439, 440
- Sattler, W., 145
- Sausenhofer, D. C., 181
- Savona, 16, 332, 363
- Savona, arms of, 363
- Savoy, shield of, 368
- Savy, H., 76
- Sawankhalok, 439
- Saxony, 16
- S.B., 416
- S Bros., 301
- S B & S, 302
- S & B
- T , 301
- S C, 99, 123
- S & C, 302
- S C C, 302
- S C Co, 302
- Sceaux, 12, 19, 58, 103
- Scent-bottles, The Three Porcelain, 313
- sceptre, 150, 151
- Schaerbeek, 33
- Schagen, C. van, 315
- Schaper, J., 192
- Schierholz, 198
- Schiffer, H., 201
- Schiller & Gerbing, 39
- Schiller, W., & Sons, 39
- SCH
- L , 302
- Schlaggenwald, 37, 42
- Schlesische Porzellan-fabrik, 208
- Schleswig, 202
- Schmauch, F. N., 181
- Schmid, M., 193
- Schmider, G., 211
- Schmidt, 207
- Schmidt, G. M., 158
- Schney, 203
- Schoelcher, M., 89
- Schönwald, 203
- Schoonhoven, C. van, 315
- Schorndorf, 181, 204
- Schradre, 130
- Schramberg, 204
- Schreck, 147
- Schrezheim, 204
- Schuchard, G., 182
- Schuman, A., 151
- Schumann, C., 145
- Schwab, P. C., 191
- Schwartz, J. von, 192
- Schwarzburg, 141, 208
- Schwaz, 27
- Schwerin, 204
- scissors, 249
- scissors, stylised, 291
- S C N, 233
- Scott, 271
- Scott Bros., 279
- Scrivener & Co., R. G., 301
- scroll, 72
- S· & cross, 101
- S & crossed batons, 176, 203
- S & crown, 205, 208
- S C T, 100, 101
- S·C·Y, 111
- S D, 129
- S E, 314
- Seefried, 174
- Seger, 151
- Selb, 205
- Seligmann, 192
- SEMI CHINA, 407
- semi-quavers, 124
- Septfontaines, 379, 381
- Seritz, D. N. O., 206
- Serpaut, 74
- Sesto Fiorentino, 367
- Seuter, B., 146
- Seville, 403, 407
- Sevres, 17-20, 25, 31, 58, 59, 104
- Sevres, imitation mark, 94, 99, 235
- Sewells & Donkin, 246
- SF monogram, 373
- S & F, 302
- S F & Co, 302
- S G, 341
- S & G, 39, 239
- sgraffiato, 57
- S gr.P, 151
- S.h., 130
- S H, 302
- Shaw & Sons, 302
- S H, crown & crossed swords, 236
- shears, crossed, 178
- Shelton, 260
- Shidoro, 439
- shield, 145
- shield & A, 28, 145
- shield containing number, 291
- shield & crown, 102, 146, 173, 368
- shield & L, 146
- shield (Lozengy), 159, 193
- shield & M, 146

INDEX

- shield & S, 363
- shield, quartered, 142, 364
- shield with clenched dagger, 199
- shield with cross, 162
- shield with eagle, 192
- shield with leaves & crown, 198
- shield with one bar, 27
- shield with stag's horns, 180
- shield with three bars, 29
- shield with three towers, 158
- shield with two bars, 27, 29
- shield with wheel-cut, 28
- Shinner's Bridge, 249
- ship, sailing, 292, 355
- Shipley, 233
- Ships, The Two Little, 318
- Shirley, T., 279
- Shirozaemon, 439
- Shore & Co., J., 299
- Shore & Coggins, 302
- Shore & Goulding, 239
- Shorthose & Heath, 256
- Shorthose, J., 256
- SH & S, 302
- Shun Chih, 433
- shuttlecock, 292
- shuttle & thread, 348
- Siccardi, 365
- Sicily, 332
- Siegburg, 137
- Siena, 331, 367
- Sigalon, A., 86
- Silberkamer, C. H., 195
- Simmenthal, 419
- Simon, M., 79
- SI monogram, 248
- Simson Bros., 166
- Sinceny, 57, 111
- S, in hexagram, 367
- S, in shield, 166
- Sinsson, 130
- S, in triangle, 110
- Sioux, 130
- Sipiagin, 398
- Sitzendorf, 205
- six (number), 113
- six & cross, 226
- six, cross & dots, 34
- Six Dynasties, 427
- sixes, pair of reversed, 292
- six & H, 167
- S J B, 302
- S K & Co, 302
- S L, 202
- S L & L, 302
- Slater, W., 236
- S L & star, 407
- S M, 193
- Smallfield, K. B., 242
- Smethwick, 249
- Smith, A., & Co., 293
- Smith & Binnell, 301
- Smith & Ford, 302
- Smith, J., 253
- Smith, W., & Co., 271
- S N, 369
- S & N L, 302
- S O, 102
- Società Ceramica Italiana, 355
- Söhne, 166
- Søholm, 50
- Solon, M. L., 264
- Sölvesborg, 411, 416
- Soma ware, 439
- Sorgenthal, 25, 27
- Souroux, 93
- Southwick Pottery, 271
- Soviet régime, 400
- S-P, 104
- sparkler, a 127
- spear-head, 292
- Speckner, L., 137, 177
- Spietz, J., 49
- Spode & Copeland, 265
- Spode, J., 220, 265
- spots, three brown, 50
- SPR monogram, 335
- Springburn Pottery, 278
- Springer & Co., 40
- S-Q, 363
- square, 291
- square, quartered, 291
- square with dot, 291
- square within circle, 291
- S reversed, 291
- S R, 302
- SS, 123, 130, 302
- S's crossed, 94
- S & shield, 363
- SSI, 130
- SSp, 130
- S, squared, 94
- S S, 302
- S & star, 365
- stag, 249
- stag's horn, 165, 180
- Stanier, A., 293
- Stanley & Lambert, 302
- star, a, 73, 121, 194, 196, 292, 343, 359, 389
- Star China Co., 302
- star, in circle, 170
- Star Pottery, 279
- Star, The White, 319
- stars, three, 389
- star, with tail, 359
- Steckborn, 419
- Steel, D., 250
- Steinbach, J. H., 148
- Steinlein, 142
- Stemmann, H., 173
- Sten, H., 414
- Stevenson & Hancock, 236
- Stevenson, R., 301
- Stevenson & Son, R, 301
- Stevenson & Williams, 301
- Steyr, 25
- Stff, 205
- Stiff, J. & Sons, 243
- Stockelsdorf, 205
- Stockholm, 187, 415
- Stockton-on-Tees, 271
- Store Kongensgade, 47, 49
- stork, a, 320
- stork & A, 320
- Stolzel, 25
- Stone, 66
- Stone, Coquerel & Legros d'Anisy, 66
- Strale, V der, 316
- Stralsund, 53, 206
- Strasburg, 18, 20, 47, 57, 58, 59, 112, 138
- Striegau, 20, 207
- stroke & arrow, 113
- strokes, two, 121
- strokes, three crossed, 94, 205
- Stubbs Bros., 301

INDEX

- Stubbs & Kent, 259
 S, U & C, 103
 sun, 100, 209, 292
 Sunderland, 219, 271
 sun-face, 100, 125, 367
 Sunflower Pottery, 230
 Sung period, 427
 sun & line, 209
 Sureda, 406
 S & V, 302
 Sw, 130
 Swadlincote, 268
 swan containing number, 291
 Swansea, 20, 219, 220, 231, 280
 swastika, 292
 Swebach, 130
 S & wheel, 170
 Swinton, 271
 sword, 125
 sword, clasped, 40, 355
 sword & M, 346
 swords, crossed, 16, 182-185, 187, 194, 229, 236, 274
 swords, crossed & cross, 226
 swords, crossed & three dots, 321
 S.X, 103

 T, 42, 121, 131, 189, 207, 208, 223, 291
 Tabary, 131
 TAC monogram, 345
 Taena Community, 223
 T'ai Ch'ang, 432
 Taillandier, 131
 Talavera, 403
 Tams, J., 299
 Tams & Lowe, 303
 Tandart, 131
 T'ang, 427, 439
 Tankard, The Double, 318
 Tannawa, 42
 Tanneur, Le, 73
 Tännich, 172, 173, 175, 188, 189
 Tannowa, 42
 Tao Kuang, 434
 Tardy, 131
 T A & S G, 302

 Taunay, 131
 Tavernes, 118
 Taylor & Kent, 303
 Taylor, W. H., 249
 Taylor, W. & J., 251
 T B, 302
 TbF, 208
 T & B G, 302
 TB monogram, 345, 346
 TBO, 18
 T B & S, 302
 T C, 302
 T & C F, 302
 T & crossed batons, 199
 T C W, 302
 T D, 123
 T.D.L., 75
 T.D monogram, 94, 131
 Tebo, 223
 Teichert, C., 187
 Teinitz, 43
 Teissonière, J., 74
 Telechany, 387, 389
 Teltow, 207
 ten (number), 343
 Terchi, A., 335
 Terchi, B., 335, 363
 Terhellen, D., 146
 Terhellen, W., 146
 terra sigillata, 15, 207
 Terre de Lorraine, 75
 Tettau, 207
 Téxeraud, L., 74
 T F & Co, 302
 T & four crosses, 101
 T F & S Ltd, 302
 T G, 302
 T G B, 270
 T G & F B, 302
 TG monogram, 242
 Tharaud, C., 74
 Thart, 315
 Thau, B., 162
 Theodor, C., 160, 195
 Théodore, 131
 Thévenet, 131
 Thieme, C., 199
 Thion, J.-F., 82
 Thomas & Co., U., 303
 Thomas, F., 182
 Thomin, F., 211
 Thomson, E. G., 253
 Thorvaldsen, 47
 Thoune, 423
 three (number), 423

 Three Golden Ashbarrels, The, 312
 THW monogram, 249
 Tichelaar, F. J., 320
 Tickenhall, 219
 Tielsch & Co., 141
 T'ien Ch'i, 432
 T'ien Shun, 431
 Tiefenfurt, 208
 Tillowitz, 208
 T in circle, 112
 tin, sign for, 226, 247
 Tinworth, G., 242
 TJ monogram, 74
 T K, 41
 T & K
 L , 303
 TK monogram, 41
 T & L, 303
 T.L.B, 74
 T & lion, 207
 T M, 303
 TM monogram, 188
 To, 223
 TOAR monogram, 371
 tobacco-pipes, crossed, 88
 Todi, 331
 Toledo, 403
 Tomaszow, 387
 Tomlinson & Co, 237
 Tooth & Co., Ltd., 252
 torch, a, 127
 torches, crossed, 17, 90
 Toshiro, 439
 Toulouse, 119
 Tournay, 17, 31, 34, 59
 Tours, 119
 Touze, Lemaitre fres & L. Blancher, 74
 tower, 31, 34
 T P L, 303
 T & R B, 303
 T R & Co., 279, 303
 trees, group of, 251
 trees, three, 315
 trellis border, 291
 Treviso, 333, 368
 Trey, M de, 249
 triangle, 49, 123, 124, 228, 291, 389
 triangle, containing 1, 291
 triangle & dot, 122
 triangles, three & bar, 86
 triangle within circle, 291

INDEX

- triangle within triangle, 291
- triangle with two bars, 27
- trident, 336
- trident & crown, 229
- Triebel, 137
- Tring, 272
- tripod, 291
- TR monogram, 77, 368
- Trou, H., 100
- Troyon, 131
- T R & P, 303
- Truro, 273
- T. S. & Coy., 279
- T T, 303
- T & two arcs, 273
- Tundley Rhodes & Proctor, 303
- Tung Chih, 434, 436
- Tunstall, 268
- Turin, 332, 368
- Turner, J., 258
- Turner & Sons, G. W., 296
- Turner, T., 227
- Tuscany, 368
- T & V, 74
- TVBQ monogram, 345
- T W, 201
- T W & Co, 303
- twenty & wheel, 197
- Twigg, J., 271
- T W K, 201
- two (number), 113, 232
- two thousand (number), 131
- T W & S, 303
- Twyford, J., 261
- Twyford, T., 303

- U & Cie, 102
- U H P Co, 303
- Ulfunda, 416
- U M & T, 303
- unicorn, 270
- Union Pottery, 271
- Unterköditz, 208
- Upper Hanley Pottery Co., 303
- Urbana, 339
- Urbino, 332, 370
- U T & Co, 303
- Uz, J. L., 144

- V, 158, 178, 291, 292, 374, 394
- Va, 374
- V A & crown, 394
- Vallet, M., 98
- Valognes, 120
- Val-sous-Meudon, 120
- Vandé, 131
- Varages, 58, 120
- Varsovie, 387, 389
- Vaudrevange, 208, 210
- Vaux, 120
- Vavasseur, 131
- V B, 157
- V B D, 157
- VBD monogram, 156
- V B M, 188
- V B S and tree, 204
- V C, 405
- V & cross, 375
- V, cross & D G, 375
- V D, 131
- VD monogram, 131
- VDK monogram, 317
- VDuijn, 319
- Vecchio, C. del, 358
- VE monogram, 317, 318
- Ven, 374
- Vena, 373, 374
- Vengersky, N., 39
- Venice, 12, 331, 332, 333, 372
- Verbilki, 395
- Verneuilh, 63
- Verona, 332, 374
- Verstelle, G., 316
- Vest, 177
- Vest family, 137
- Veuve Perrin, 76
- Vezzi, 332, 373
- V H, 41
- V & HB monogram, 319
- VH monogram, 153
- Vi, 178
- Viana Darque, 391
- Vianna do Castello, 394
- Victoria Pottery, 279
- Vieillard, 131
- Vielstich, J. C., 178
- Vienna, 17, 25, 27-29, 187
- Vierleger, H. B., 319
- Villeroy, 210
- Villeroy & Boch, 156, 204, 210, 381
- Villeroy, duc de, 78
- Villers Cotteret, 19
- Villiers, La Marre de, 90
- Vincennes, 20, 58, 59, 104
- Vincent, 131
- Vinovo, 333, 375
- Virgiliotto, 349
- Vische, 375
- Vista Alegre, 391, 394
- Viterbo, 375
- VK monogram, 144
- Vogel, J. A. or C. A., 158
- Voigt, 205
- Volkstedt, 138, 208
- Volpato, G. T., 363
- Voyez, J., 253
- Voyez & Hales, 252
- V P & cockerel, 209
- VP monogram, 49, 76
- VR monogram, 349
- V's crossed, 130
- Vsevolojsky, 395, 398
- V V, 210
- VV monogram, 63
- VVA monogram, 62
- Vyse, C., 229
- VZ, 144

- W, 17, 19, 63, 126, 131, 132, 141, 144, 149, 150, 158, 179, 210, 211, 223, 274, 303
- W.3 (three), 163
- W/7 (seven), 212
- W & A, 303
- W A A & Co, 303
- W A & Co, 269, 303
- Wackenfeld, J. H., 144
- Wain, C., 295
- Wald, A. E., 146
- Waldenburg, 209
- Waldershof, 209
- Walker, 245
- Walker, S., 280
- Wall, Dr., 273
- Wallendorf, 17, 210
- Wallerfangen, 210
- Walton, J., 251
- Walton, J. H., 298
- Walton Pottery Co., 229
- Wanderer, J. W. G., 148, 149

INDEX

- Wan Li, 432
 Warburton, J., 252
 Warburton, P., 252
 Wardle & Co., 303
 Warland, 237
 Warrilow & Sons, G., 296
 Warsaw, 389
 W.A & S, 269
 W A & S, 303
 T
 Washington, R. J., 228
 Wattisfield, 273
 Watson, H., 273
 Watson's Pottery, 280
 wave mark, 47, 49, 50, 291
 W B, 211, 303
 W & B, 303
 W B & knot, 252
 W B & S, 303
 W & C, 303
 W C & Co, 303
 W & clover-leaf, 375
 W & Co, 303
 Wd, 237
 W D-Co, 234
 WD monogram, 211, 316
 Wear Pottery, 271
 Weatherby & Sons, J. H., 298
 W & E C, 303
 Wedgewood, 271
 Wedgewood, 18, 20, 39, 172, 219, 289
 Wedgewood & Bentley, 252
 Wedgwood & Co, 237, 270
 Weesp, 17, 308, 321
 Wegely, W. K., 149
 Weigel & Messerschmidt, 172
 Weilburg, 210
 Weingartner, M. J., 159
 Weissenau, 171
 Weisskirchen, 200
 Welby, F. L., 43
 Wellington Pottery, 279
 Wellington Pottery Co., 304
 Wels, 25
 Wenford Bridge, 273
 Werdau, 210
 Wessel, L., 198
 Westerwald, 137
 Wetzel, 148
 W E W, 304
 Weydinger, 131, 132
 Wetzel, 148
 W F & R, 304
 W & H, 304
 W & H, 304
 B, 304
 wheel, 158, 170, 171, 197
 wheel & A L, 170
 wheel & C, 170, 171
 wheel & crown, 170, 171
 wheel & D, 155
 wheel & F:H., 169
 wheel & G, 170
 wheel & G:S, 170
 wheel & H, 169
 wheel & HP monogram, 170
 wheel & I D, 170
 wheel & I Z, 169, 170
 wheel & P, 170
 wheel & S, 170
 wheel (ship's), 292
 wheel & twenty (number), 197
 Whieldon, 219
 whip, 190
 White Star, The, 319
 Whittaker, Heath & Co., 303
 Whittingham Ford & Riley, 304
 W H L, 304
 H, 304
 WHP monogram, 147
 W H & S, 304
 L
 Wick, 166
 Wiersbie, 210
 Wiesbaden, 211
 Wild & Adams, 303
 Wild & Co, T., 303
 Wild, J. S., 299
 Wild Men, The Two, 319
 Wild, T. C., 302
 Wildblood & Heath, 304
 Wildblood & Ledger, 304
 Wildblood, R. V., 301
 Wileman & Co., 303
 Wilhelm, King, 180
 Wilhelmsburg, 29
 Willand, J. or F., 196
 Williamson, 279
 Williamson & Sons, H. M., 297
 Wilson, 255
 Wilson & Son, J., 299
 Wiltshaw & Robinson, 304
 Wimpf, W. J., 210
 Winchcombe, 273
 windmill, 88, 246
 windmill sails, 291
 windmill, stylised, 292
 wings, 72
 Winkle, F. & Co., 296
 Winterthur, 37, 419
 Withinshaw, W. E., 304
 Witsenburg, T., 33
 W & J H, 304
 W K & Co, 304
 W & L, 304
 W L, 304
 L, 304
 W M, 144
 W & M, 172
 WM monogram, 196, 249
 W N, 163
 Wolf, J. L., 144
 Wolff, 390
 Wolfsbourg, C. F. de, 152
 Wolfsburg, C. F. von, 152
 Wolfsohn, 157
 wood, a, 251
 Wood, A., 251
 Wood, Arthur, 293
 Wood & Baggaley, 303
 Wood & Barker Ltd., 303
 Wood & Brownfield, 303
 Wood & Caldwell, 251
 Wood, Challinor & Co., 303
 Wood & Co., T., 303
 Wood & Co., W., 304
 Wood, Enoch, 251, 296
 Wood & Hulme, 304
 Wood, I., 281
 Wood, Ralph, 251
 Wood & Sons, T., 303
 Wooldridge & Walley, 304
 Worcester, 17, 273
 Worcester, imitation mark, 270
 Worthington, Humble & Holland, 244
 W P Co, 304

INDEX

- W P M, 181
- WP monogram, 273
- W & R, 304
- W R, 304
- Wratis, 152
- W R & Co, 304
- W.R & crown, 180
- Wrisbergholzen, 211
- WR monogram, 193, 211
- Wrotham, 277
- W R S & Co, 304
- Wrtby, Count, 43
- W's, four interlaced, 275
- W & Sons, 304
- W.S & Co, 271
- W.S & S, 39, 145
- W & three stars, 251
- W T in wreath, 43
- W.T & Co., 251
- Wunderlich, J. J., 158
- Wurtemberg, arms of, 165, 180
- Wurtemberg, Duke of, 179
- Wurttembergische Porzellan-Manufaktur, 181
- Wurzburg, 211
- W:V:B, 319
- W VD monogram & B, 314
- W W, 304
- B, 304
- W.W & Co, 304
- W W L, 39
- W Z, 249
- X, 80
- XI, 186
- Xhrouet, 132
- XX, 168
- y, 122
- Y., 125
- Yale & Barker, 304
- Yarmouth, 277
- Y & B, 304
- Yüeh ware, 427
- Yung Chêng, 433
- Yüan Dynasty, 428
- Yung-Chêng, 428, 429
- Yung Lo, 431
- Z, 212, 423
- Z B & S, 304
- Z-DEX, 312
- Zell, 211
- Zerbst, 138, 212
- Zeschinger, 169
- Zillwood, W., 249
- Z/La, 212
- Zsolnay, W., 328
- Zurich, 419, 423
- Z with stroke 291

